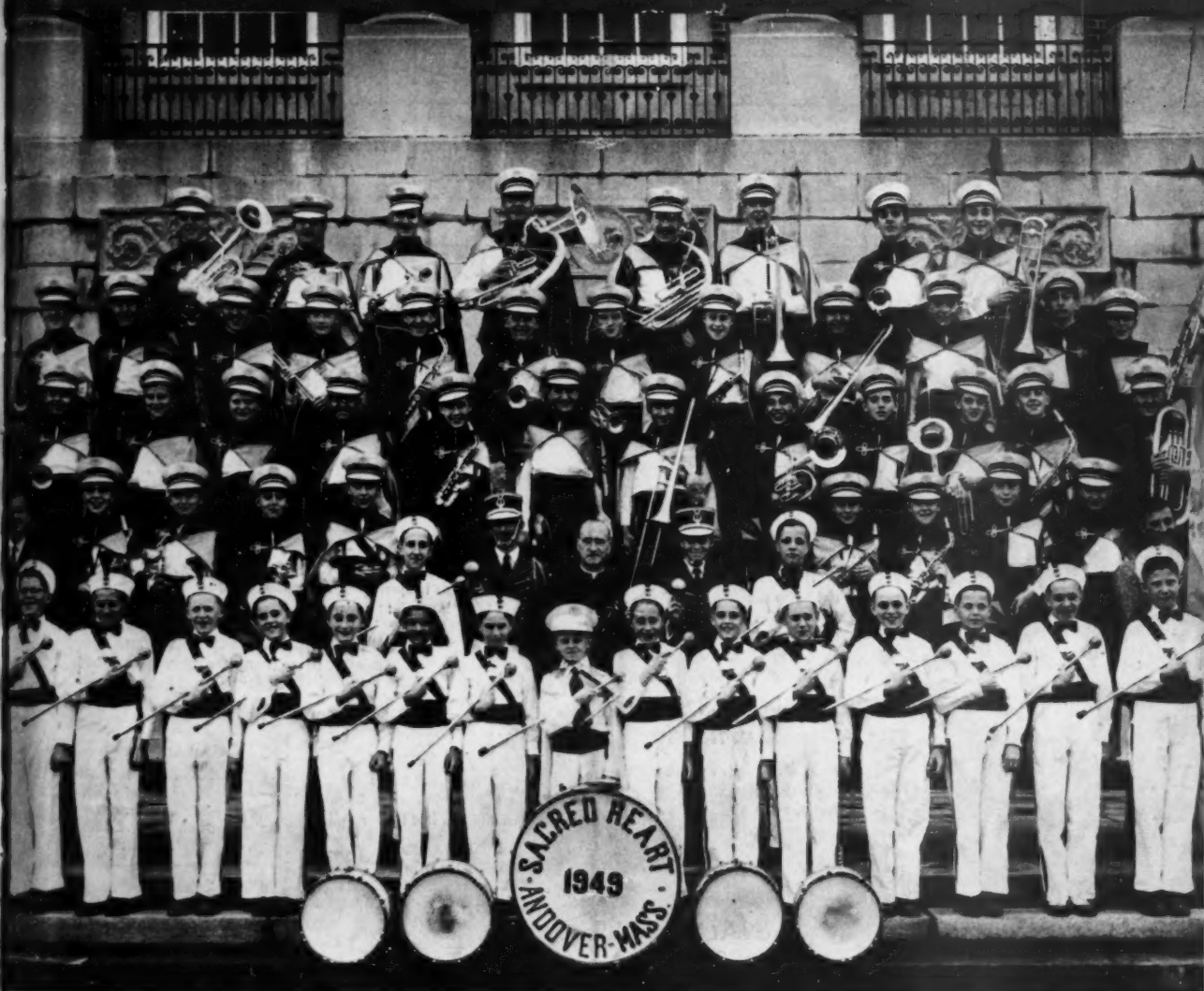


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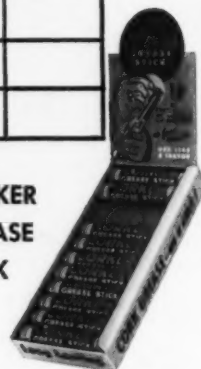
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Michael R. Ronca of Prince Georges County, Maryland

Although Hyattsville is the P. O., the work and the enthusiasm of this rising school music genius embraces the entire, largest, fastest growing musically, county in the state. This fall Michael Ronca was made Supervisor of Bands for all the 100 schools in this great music minded county which geographically is a suburb of Washington, D. C.

It was Director Ronca's good fortune to study at East Stroudsburg State Teachers College, from which he graduated, under Arturo Ungaro a pupil of Toscanini. From this valuable experience came several stepping stone Directorships in Pennsylvania, Delaware, Virginia, all leading up to his present post of responsibility and enormous opportunity. All along the route the press has been generous with its praise for his unusual work, and behind each advancing step he has left a fine record as a great organizer and a sensitive band conductor.

Michael Ronca is a man of the old school who believes that success and its reward are the profit of hard work. From his birthplace in Roseto, Pa. his name will go far in the field of educational school music. School musicians of America applaud this man for his fine teaching and inspiring leadership.

*"They Are Making
America Musical"*

On the Cover

Didn't you find it difficult to get past those young smiling faces on the cover. It's a grand group of boys who make up this wonderful band of the Sacred Heart School in Andover, Mass. But the band has vastly more than personality. Its fine concerts are the pride and joy of the community. To Reverend Brother Loyola, S. C. goes the credit for the fine musicianship as well as for the fair and smiling countenances.

The School Musician

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Edited exclusively for grade and high school musicians and their directors. Used as a teaching aid and music motivator in schools and colleges throughout America.

Volume 21, No. 2

October, 1949

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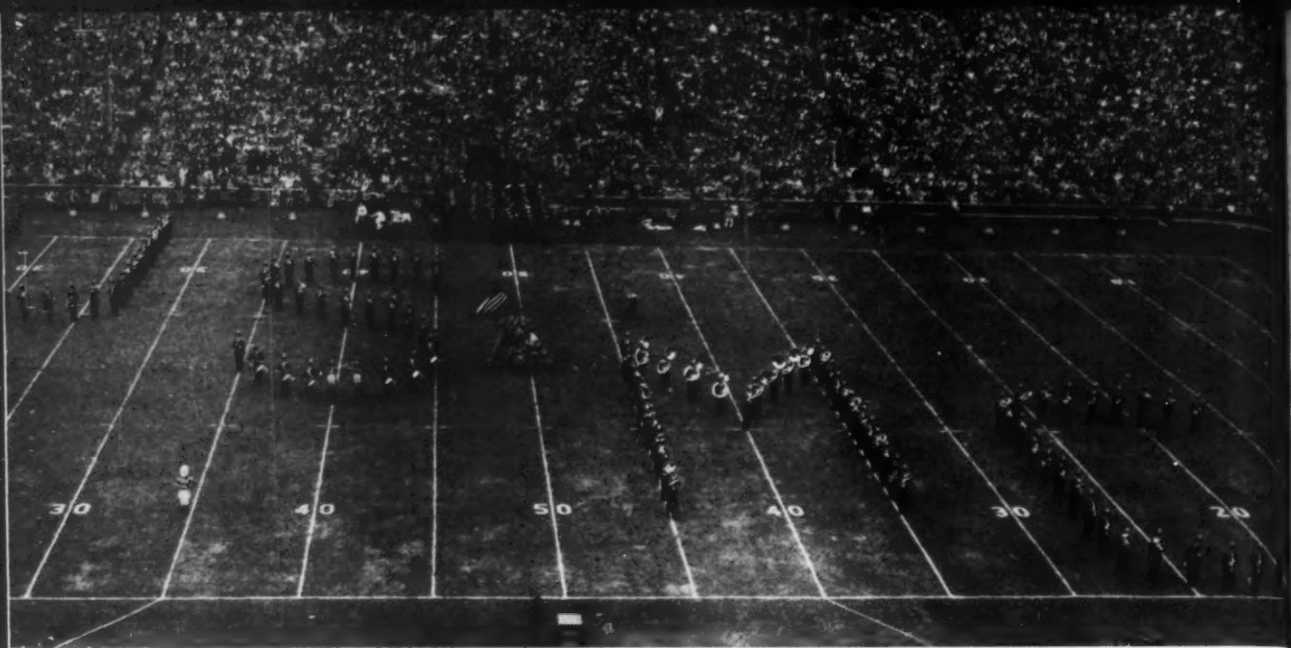
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Entered as second class matter at the post office at Chicago, Illinois, under the Act of March 3, 1879. Published monthly except July and August by the School Musician Publishing Co. Subscription rates: One year, Domestic, \$2.00. Foreign countries, \$2.50. Single copies, 25c. Robert A. Shepherd, Editor. Address all editorial and remittance mail to Chicago.



USMC for the United States Marine Corp. Notice two Jima flag-raising scene.

Charting for the FOOTBALL Band

Formation Perspective

LAST MONTH we studied the problem of individual placement of personnel in regards to charting formations. Now, let us analyze the formation itself.

Too often the chart maker ignores audience perspective by trying to create a perfect picture on his chart. This technique is not sound, for experience has taught us that all formations must be elongated from front to rear before the audience can correctly visualize. If we desire to create a circle on a football field, we must chart and place the personnel in an oval formation, the depth being greater than the width. Only by such charting technique, can we hope to create a true formation in the eyes of our

audiences. You have probably seen photographs of band formations taken from airplanes. If these pictures looked good to you, you can be sure that the audience the band was playing for suffered immensely. To them the formation undoubtedly appeared short and squat, or was completely unreadable. Accompanying this article is a picture of the University of Michigan Band in the formation of a skeleton. By close examination of the field you will notice that the head of the skeleton occupies the middle third and the legs the remaining lower third of the field. The end result was a very fine formation from the audience point of view. If a true-to-nature formation had been constructed with the head being half as long as the body and the legs longer than the body, the

formation would have been a failure. Likewise, when letters are charted this same depth perspective is encountered. All cross bars of letters such as H, A, G and the center horizontals in the letters F and E should be lowered in the formation. If we construct the letter H with vertical legs eleven men high, the center man (No. 6) who would normally be the point on which to construct a horizontal is too high. It would be far better to construct the cross bar on either the fourth or fifth man from the formation's bottom. The height of the men in the cross bar is still another reason for lowering the bar. Audience perspective will give the cross bar the depth of at least two men vertically.

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Being the Second Half of an Article

By *Jack K. Lee*

**Assistant Director, University of Michigan Bands
Ann Arbor, Michigan**

Where should the formation be located on the field? Here again we encounter a point on audience perspective which is commonly misused by most bands. Practically all bands make a majority of their formations in the center of the field. A simple experiment of moving the formation to the side lines it is facing will quickly reveal a more readable picture. This is because of two factors: first, the previously explained depth perspective and second, the height angle from the audience to the band. As a formation

gets farther away the height angle decreases. Therefore, whether the bleachers are high or low, the formation will be more easily read if it is near the audience.

It is the author's belief that when the problem of audience perspective is made familiar to a band director he will not longer ask the question, how can he make good formations for low bleachers? With the aid of a good charting system plus the proper suggestive music and public address system announcements, his audiences

will certainly enjoy his band pageantry. Too many band directors insult the intelligence of their audiences by not taking their visual perspective into consideration and by completely ignoring their imagination. When we realize that no band can create a perfect picture of any object but can merely suggest a picture as does a cartoon, then we are on the road to success. Keep your formations simple, keep your formations large, and let the imagination of the audience do the rest.

An example of audience perspective. Notice that the head is as large as the body and the legs are only one-third of the entire formation.

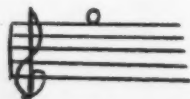


The TONES Bands Get

THE EDITOR SUGGESTS that we write on the subject that most interested us. To state such a topic is easy—to solve the problems it presents, not so easy. We are interested in developing a fine tone in our band performances.

On the surface this appears to be a fairly obtainable goal. Not simple, but concrete enough to enable one to set his sights and go to work on it. One needs mellow clarinet tones, round, rich, vibrant horn tones—and all the rest. Given the conception of what is needed, and the knowledge of how to get it, what is the problem? The problem lies in the above adjective attached to clarinet tone—*mellow*. Is a high D on the clarinet mellow? It doesn't fit our definition of that word.

What is so serious about that? Nothing much, except that every tune written or arranged for band keeps its solo clarinets at that altitude half of the time, and *that* is the difficult phase of the problem. Suppose that we take a B flat chord and build this mellow, resonant, rich chord with a band. If we know the meaning of those words we must voice the clarinets so that the top one is not higher than,



with flutes on octave above. Having done that, what music do we play? Our band uses advanced grades of literature, yet can anyone find even a Grade 3 arrangement that does not keep the top clarinets well above that note most of the time? Maybe, but our arranging class this Summer spent weeks examining and revoicing Grade 3 overtures as an object lesson, and



Mr. Beeler is sensitive to instrumental tone. To produce true musical quality is his prevailing desire, and though his sights are high he achieves a result closer to perfection than he himself realizes.

did not find one that was voiced reasonably. One Grade 2 overture had the solo clarinets in the high G to D register about two-thirds of the time.

We have tried to find a reason for this voicing. Are clarinets supposed to cover the violin range? Ridiculous and impossible. The violin still has a tone on high C. Is a band supposed to sound squeaky, shrill and penetrating? No one would accuse the most careless arranger of supporting that aim. Are we following a senseless,

unconsidered tradition in writing for bands? Probably this is the answer, for in no other way can we account for the continuation of this silly situation.

After all, such thoughtless traditions do exist. We take off our hats in elevators when women appear, yet we shove them back on our heads when we reach third floor, where many more women are present. Isn't it just possible that the color of the clarinet on high C is considered about as carefully as is the removing of a hat in an elevator? People have always done it, so let's keep it up.

What do we propose—that all arrangers change their styles of writing for reeds? For our money, yes, with the feeling that we have more supporters than even the supporters themselves realize. We simply can't believe that sensitive ears enjoy clarinet music in its upper register. Rather they tolerate it like a vaguely aching tooth, not even realizing at times which tooth it is that aches.

The question of competency of the players has much to do with it, yet in a sense, nothing. Naturally an accomplished player offends less in the higher register than does an amateur, yet the problem is much more basic. There comes a place in the register of each instrument when it no longer retains its principal characteristics. On the radio, a high trombone can be confused with a low trumpet, a trombone can imitate a French horn by playing in its high, outer positions,

By Walter Beeler

Ithaca College
Ithaca, New York

and so on. This is not important except that it means that instruments say different things in different registers. We hope that Dr. Noelte, of Northwestern, would not mind this reference to him, but once in a class in orchestration he defined, in adjectives, the effect created by each instrument as it traveled through its registers. The adjectives were masterpieces in critical observation, in demonstrating that each instrument is *several* instruments, as different as day and night, depending on the pitch of the tone. Readers will say, "Of course, that's obvious," but do our arrangements support this realization? How well does a clarinet high C actually blend with a clarinet E below it? In Dr. Noelte's demonstration work the *color* of the tone was the important consideration. Before writing a note for an instrument he would say, "On this tone the clarinet is mellow or dark—or penetrating." Certainly the dominant characteristic of most first clarinet parts is their penetrating quality, because of the register, and it is largely because of this that bands sound hard, shrill, cheap, and are tiring. Even rank amateurs with clarinets do not offend so much when they are in a reasonable register.

But does this restriction of range for the main band instruments allow enough scope to permit freedom in arranging? We think so. After all, a range of two octaves and over is more than we expect of voices, and each instrument is a parallel of some voice. Perhaps if the clarinet were considered a mezzo-soprano instru-

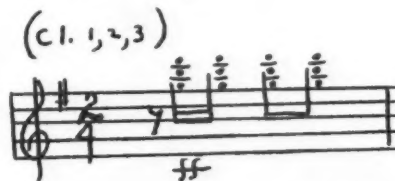
ment rather than a soprano one the writing would be more sensible. If we haven't any soprano voices except flute and piccolo, let's admit it rather than to force an instrument out of range and to spoil its beauty.

Much can be done in this E-G range anyway. Recently we have been re-arranging some old military band numbers for a publisher. One of the principal alterations has been to drag the first clarinets out of the sky, leaving the flute in the high register. It seems that the effect is good. Maybe the clarinets can't be heard a mile away at all times, but who cares? Lighter background voicing usually takes care of this anyway. Why must clarinet sections always be obliged to sound out over a full choir of cornets an octave below?

There are two ways in which high register melodies can be handled with taste, in our opinion. Ideally, they can be assigned to flute, or flute and piccolo when brilliance is desired, and supported by clarinets in the octave. Next, they can be given to solo clarinets and flutes in the high register if they are supported in the lower octave by second and third clarinets. In this instance the high clarinet borrows some of the richness of the lower clarinets. But—high register harmonization of clarinets will always sound thin, shrill and penetrating. Phillip Lang employs the octave writing of woodwinds to a considerable extent with excellent results, but many writers do not seem to use it.

So far we have been speaking only of the top clarinets as melody instruments. They have another use that is far more hideous than their appointment as tune carriers. Often

they are assigned accompaniment parts in this extreme register, and when they are so used it is usually in three part harmony. This is an example:—



There seems to be no musical justification for it, yet such voicing occurs in nearly every medium grade overture. The finest players could not help distracting from a middle or low register melody line with such parts. Here again it would seem that a tradition is being followed, for surely it cannot be by design. If the above accompaniment were voiced an octave—or even two octaves lower, nothing would be lost in the value of the music. It is designed to produce *rhythm*, not melody. It should be felt, not heard. There is nothing wrong with writing the accompaniment right in the middle of the melody range, if the two are not played by like instruments. Certainly this accompaniment would be less offensive the less it was heard, and that means putting it in the low treble register.

So ends the plea to writers that bands be allowed to do most often what they can do best. Let us allow clarinets to sound like musical instruments rather than like steam whistles. Of course clarinets can and must play higher than G—but the effect should be spaced, like murders in the current mystery story.



Under Mr. Beeler's direction the band of Ithaca College has extended its fame far beyond its state boundaries and is regarded by college and university Bandmasters as one of America's best.



Mr. Starkey dares to attack one of the meanest little enemies harassing the aspiring young musician. If you can master relaxation on the band concert stage you will have conquered one of life's problems.

ONE OF THE MOST important points used by those advocating the study of music is that music is relaxing. Yet, in my experience as an instrumental teacher and player, I find that the word "relaxation" presents one of the greatest problems a music teacher encounters.

How many students have you heard perform on a recital, or in a school contest, who figuratively "tied themselves in knots (emotionally)" until they either forgot the number they were attempting to perform, lost technique, tone, range or played a slow passage as if someone had just yelled "Fire!" and the performer felt obligated to finish the selection before retiring from the burning building? You may have heard these same students play in practice sessions or on other occasions when they have performed beautifully.

This particular problem is not confined to any one instrument, nor is it confined to instrumental performances. What makes choirs sharp, flat, have uneven rhythmic effect, uneasy tempi or inarticulate enunciation? Very often the fault can be traced to nervous tension on the part of the singers or director (I mention the director here because tension on his part will always be reflected by the organization under his baton). This fault is not confined to inexperienced musicians. Even soloists with fine and well-trained voices occasionally fall victim to tension. Many students with a good knowledge of the-

ory, sensitive ears which can detect minute differences in pitch, rhythm, tonal memory, etc. impede their musical progress by their inability to eliminate tension.

Tension may be evidenced in various ways—in the fingers, in breathing, constriction of the throat, in perception of tempi or rhythmic values, in the coordination of fingers and tongue, etc. And the tension problems seem to be as individual as the students who show evidences of them. The following instances are taken from my own experience. Four of my students were playing on a recital, in each case their first or second public performance. Each had prepared his solo well and could play it adequately during class period. The first student, a cornet player, managed to retain memorization, finger technique and the general effect of the solo, but lost his throat due to the constriction of his throat and excess pressure of the mouthpiece on the upper lip. This was a problem which he had not encountered to any appreciable degree, heretofore. The second performer, another cornetist, played his solo with good tone, flexibility of range, articulation and dynamics but forgot the rhythmic content in phrases on which he had drilled repeatedly. The third performer was a trombone player whom I had been teaching the use of alternate positions. The number which he performed could be made much easier by the use of these alternate positions and he had used them well in his lesson auditions. Though he gave a creditable performance, he completely forgot the easy alternate positions and played his solo the hard way. The fourth performer, a flutist, was to play a pastoral selection which called for good interpretation and leisurely tempo. Her problem at this performance came in

rushing through the number as if it were an allegro rather than a lento movement.

Many times the problem of teaching relaxation seems almost as futile as trying to teach a student to wiggle his ears. Frankly, I do not have an all-purpose remedy, nor do I believe any can be found, since the problem takes on such a complicated pattern of individual manifestations. However, I feel that the following points may aid, to some extent, in solving this problem for most students:

1. Breathing is a very important factor in wind instrument playing and, though several methods of breathing are used successfully by the various leading performers and each of these methods will have some teachers advocating its use, the student must create a habit of the system he is to use so thoroughly that he will not forget and breathe differently under pressure of public performance. In other words, consistency must be observed in breathing and it can be accomplished only by thorough habit of use.

2. The biggest problem in brass instrument playing is the divorcing of lip tension from throat tension. It is the common fault of brass students to constrict their throats when starting for high notes. This is caused by improper control of lip muscles and the net result is a tight lip, tight throat and either a pinched tone or no tone at all. The throat must be relaxed in order to produce a good tone. Sometimes the tongue causes the damage. A tense tongue prevents full relaxation of the throat.

Throat tension is also an obstacle to good woodwind performance. Many of the squeaks heard in clarinet playing are caused by this. Much of the problem at the "break" of the

RELAX!

By Willard A. Starkey

Formerly Asst. Prof. of Instrumental Music

Knox College, Galesburg, Illinois

clarinet is caused by throat tension rather than by improper placing of the fingers on tone holes and keys. There also seems to be a tendency, for many students, to tighten the throat in order to gain the higher registers on the woodwinds. These tones must be controlled by the embouchure and not the throat.

3. Relaxed fingers are necessary in order to accomplish fast technique. I have often tested woodwind students by trying to lift certain fingers while they were playing and have found that they were gripping the instrument with great force. No student can possibly gain technique with such tension. This is often caused by trying to play on an instrument that is not in proper adjustment. In my own experience in studying bassoon I found that I was not getting proper response from the instrument on certain tones. By exerting more pressure with my fingers the instrument did respond better. But after practicing consistently in this manner for a number of hours I found that I had pressed my thumb against the instrument so tightly and for so long a period of time that my thumb was without feeling for days. Tension in the fingers also results in improper spacing of fingers on the woodwinds, another cause for many of the "squeaks" on those instruments. Even on valve instruments improper placement of fingers will cause a great deal of trouble when trying to develop technique as the pistons are not depressed evenly and, if pushed against the valve casing, will not respond properly to the spring action on the return movement to close position. In playing trombone the use of the wrist in moving the slide from one position to another can eliminate much tension in the arm movement and, thus, eliminate possible movement or "juggling" of the mouthpiece on the lips.

When the student plays badly, try to analyze the cause. Before playing a number in public he should learn it well enough so that he can play with confidence. He must be able to play in a manner that is enjoyable to himself before he can expect an audience to enjoy his performance.

4. Perhaps one of the most important factors in the elimination of tension is the teacher-pupil relationship. The teacher must do his best to get the student in composed state of mind before a lesson or performance. This may involve a special technique for each individual. He must devise ways and means of getting work out of his pupils without too much "riding" or "pushing." He must always maintain a helpful and interested attitude toward the student. Calmness and patience must prevail throughout the lesson. Any build-up of tension through a persistent drill period must be noted and eased off by diverting attention to some other phase of the work, or simply by having the student rest for a few minutes. Many times a technical obstacle, which has seemed insurmountable, has been "hurdled" after a few minutes of relaxation. Do not expect students to perform, in public, compositions which tax their utmost capabilities. The teacher must be constantly on the alert for new methods of better describing the

proper "feel" of playing the instrument. He must build, within the student, confidence in his methods and objectives without assuming a mantle of superiority toward the student. This latter condition will, itself, cause students to become tense during relationship with the teacher.

5. Finally, the main effort in relaxation lies with the student, himself. He must constantly analyze his own playing, listen to what the teacher tells him concerning his problems, try to analyze for himself the cause of his tensions and strive to gain control of his constricted muscles. When he plays something well, he should try to repeat the experience exactly until he has formed proper playing habits. When he plays badly, try to analyze the cause. Before playing a number in public he should learn it well enough so that he can play with confidence. He must be able to play in a manner that is enjoyable to himself before he can expect an audience to enjoy his performance.



The Galesburg, Illinois High School Band, 1949-50 has acquired poise and ease through confidence.



The Escondido, California High School Band never failed to bring home a superior rating from a festival competition, but it was this Radio Band which really achieved the unusual in the school's instrumental program. The musical director, Evan N. Williams, moved this Fall to Monrovia, where he will conduct the Monrovia-Arcadia-Duarte High School music program.

Escondido, California, has a Wonderfully Complete Instrumental Program, but it's the

RADIO Band

that Really Clicks with the Populace

By Evan N. Williams

Monrovia-Arcadia-Duarte High School, California

THROUGH our Concert and Radio Band set-up at Escondido High School, we attempted to keep abreast of the times by offering a wide variety of music to eager band students. The "ostrich head in the sand" attitude in band and orchestra teaching is fast disappearing, and it is certainly to the credit and benefit of the school music program to recognize modern music.

At Escondido we organized a fourteen-piece Radio Band that met one evening each week for an enjoyable rehearsal. Only the most outstanding members of the Concert Band could qualify for this group, thereby pointing up the fact that a good legitimate background is necessary to play popular music well. We called the group "Radio Band" in order to avoid having to play for every school dance. Only appearances during the first year were on assemblies and at the annual band concert, the second half of which took the form of a radio program with the Radio Band accompanying the acts and also being featured

in several numbers. An outstanding member of the Drama Class acted as announcer, and the illusion of an actual broadcast was so complete that many in the audience believed that the program was on the air.

During the school year '48-'49 the Radio Band again appeared in assemblies and played a couple of numbers on the concert. Pressure became very strong for the group to play for a dance, so we played the Associated Student Body's Annual Prom. With a repertoire of approximately fifteen well-rehearsed arrangements, it was necessary to do some repeating, but the students acclaimed it as the best dance of the year. Incidentally, the ASB paid the band off with 12 Porta-desk stands and lights.

Certainly no student should be allowed to become a member of such an

organization unless he or she is also a member of the school band or orchestra, but the value to the student of getting a well-rounded musical background is self-evident. We are situated close to the moving picture and radio center of America, and we know that in order to be a top-notch performer in the present day, one must play everything from the hottest jazz to the finest symphonic music. Beyond that, in order to be a good listener we must have just as wide an appreciation.



Personnel of the Radio Band, Saxophones: Bob Linares, Bill Reed, Dean Schwarz, Donald John, Fred Bacon; Trumpets: Donald Eden, Raul Atilaro, Marvin Pool; Trombones: Donald Bardick, Paul Wood, Bill Meseloh; Piano: Marilyn Thompson; Drums: Martha Kuehl; Bass: Tommy Escher; Vocalist: Gerry Cox.

Choral Section

Edited and Managed Entirely by Frederic Fay Swift, Mus. D.

Formerly Pres. N. S. V. A., Now Head of Music Education Dept., Hartwick College

Address all Correspondence, Choral News, Announcements, Pictures to Dr. Swift, 379 Main St., Oneonta, N. Y.

Can Everyone SING?

A short time ago a writer presented an article dealing with MONOTONES. His thesis was simple: given good surroundings and an atmosphere in which he is encouraged to sing, the average boy or girl can learn to sing in tune and enjoy it. That his statements met with considerable questioning was poor judgment on the part of his audience. It can be proven that boys and girls can sing in tune . . . almost all of them . . . if they wish to do so and if the teacher gives proper encouragement.

To prove our point we will mention two different schools where experiments were made. The first experiment was made in 1941. Out of a total of 514 in two elementary schools, it was found that 496 were able to sing in tune with the teacher. Tests were made individually and covered children from kindergarten through grade six.

The eighteen who were unable to sing in tune were again tested more intently to discover why. Two were rated as "tone deaf." They were unable to tell one tone from another. A high tone sounded the same as a low one. Quite obviously, something physical was wrong and they were referred to the school nurse. Parenthetically we can report that one girl was able to sing some six years later, after she had undergone an ear operation.

Three of the students were unable to speak with a wide range of voice inflection. They probably were, in the strict sense of the term . . . monotones. After a year of "personal work" by the music teacher, one of these students was able to speak with a wider range and also to sing five tones around the lower half of the treble staff.

Two lads in the sixth grade "did not want to sing" and as a result of their attitude, they did not sing in tune. Both of these boys had moved to the school from a rural area where

music had not been taught. Their parents did not sing. They were not regular listeners to the radio. And in the mind of the examiner, they probably would not sing unless some one "got them going" on some "hill-billy tunes."

The remaining "non-singers" were in the lowest grades and eventually all sang in tune. They had not sung before they entered school and found that the idea was too strange for them to grasp by October when the tests were made.

From the results of the school it would seem that almost everyone can sing in tune if they care to do so. A small percentage probably will never sing in tune because of physical difficulties.

Along a similar line were some experiments which the writer made with the "three little Swifts." Nancy who was born in 1935, was able to match tones when she was 9 months old. Before she was able to walk or in fact to say very many words, she would sing back the pitch which either her mother or I gave her. Robert (1940) did not sing in tune until he was 15 months old. David (1944) was 17 months old before he sang back the pitches which we gave him.

Having spent some time with kindergarten children, we feel safe in saying that the boys and girls from homes where music is used by parents, will probably sing in tune by the time that they reach five and attend school for the first time. In homes where music is not used, the children do not sing as early in life and often do not sing in tune at all because they have no desire to do so.

As a part of a practice teaching program which Hartwick College offered last year, five students and the



Dr. Frederic Fay Swift

writer conducted an experiment in a central rural school where, because of a lack of music instruction being provided, about forty percent of the boys and girls were not singing in tune. At the beginning of the second semester, an individual "person to person" check was made to find the "non-singers." This individual work continued each week. Sometimes the entire class "sat in" on the work and discussed the pitch problems with the individuals. Again, with five practice teachers each "working her own row" there was a bedlam of sounds as sirens were being imitated, others were "blowing balloons," and still others were trying to sing certain songs. At the end of the semester, less than 10% were not singing in tune and some of these could do so with help.

To those of our readers who have a

primary interest in instrumental music, more and more we are discovering that the dividing line between choral and instrumental music is getting smaller and smaller. Several marching bands now sing as a part of a maneuver. Still others hum and whistle. Many of our great conductors and teachers are using the expression "sing through your instrument." During the past summer we saw one outstanding conductor who asked the orchestra to hum their parts in a particularly difficult passage. "If you cannot hum it—you cannot hear it" were his words . . . "and if you cannot hear it—how can you play it in TUNE?"??

Do not be discouraged if you do not sing well. If at first you sing out of tune, continue to sing—softly—always listening to others who are singing in tune. You will soon catch on. After all, the world is filled with music and each of us are entitled to sing as we like. Sing because you are happy. Sing because you enjoy the social opportunities that it gives. Encourage others to sing, for singing is or should be fun for everyone. Never give up trying to sing in tune . . . It can be done and you can do it. Let us make America a great singing nation.

The greatest choral thrill that we have ever had did not come from an acappella Choir or from a concert organization. During the War, we happened to be standing on Main Street corner in Rochester when two companies of Air Corps men marched past. They were singing with a gusto that was terrific. They were singing in tune and at time—in harmony. The lift of their heads, the solid rhythm of the music, the spirit of the group was contagious. Everyone on the sidelines—and the streets were packed—were thrilled by what they saw and heard. To the writer it was an added thrill, for the person who was giving the pitch and shouting out the songs for one group was a former student who in Kindergarden had not sung in tune, but who in the First Grade had been selected as the best singer in his class. . . Later he became a very fine soloist in a Central New York City church. That was great music because everyone of those young men were singing—in tune. It came from the heart for through singing we express our real emotions as through no other medium.

Choral Music Review

A Valuable New Service

(Because of the letters which have been received from our readers asking for reviews of new choral literature, The SCHOOL MUSICIAN is pleased to offer this new service. Reviews will be limited to releases from 1948 and after.)

Four Folk Songs by Brahms. Arthur Jordan Conservatory Series. Lloyd Sunderman General Editor. SATB 25c. Brahms is not easy but it is delightful. Grade 4 and 5. A cappella. Tenor parts to G above staff. Baritone to E-flat. Other parts within good range. This is a sound number for study. *Edward B. Marks.*

No Lullaby Need Mary Sing—Clokey. SSA or SA 15c. Something different for Christmas. Not easy. Grade 4 or 5. Intricate rhythms, chromatics, and phrasing. Accompanied. Demands better than average H. S. accompanist. *J. Fischer and Bro.*

O Holy Night—Adams-Gaines-McKinney Solo, duet, and SSA. Accompanied. Grade 2 or 3. Standard treatment. Gaines' words are fine. Also available in SA. *J. Fischer and Bro.*

Christ is Born—Ohlson. SATB. Acappella. Grade 2 or 3. Easy with a few optional high tones. Tenor to G above staff. Chordal. *J. Fischer and Bro.*

His Name Shall be Called Jesus—Lorenz. A Christmas Carol Cantata. SATB. Price not given. Easy grade 3 music. Variety of numbers, parts divided. Scriptural. Built on many familiar carols. 1949 release. *Lorenz Publishing Co.*

Easy Standard Anthems—Edited Lorenz. 25 standard works, some simplified. \$1.00 per copy. SATB. Good accompaniment. Recommended for volunteer choirs. Many numbers have previously been used in Choir Herald and other Lorenz publications. These have been proved to be "good." *Lorenz Publishing Co.*

Song of the Holy Night—R. C. Wilson. Two-part Christmas Cantata. SATB also. 7 selections. Easy—grade 3 at most. 75c. Based on "Silent Night". *Lorenz Publishing Co.*

Since Singing is So Good a Thing—Katz. SAB. No accompaniment lines provided. Eight short selections in "William Byrd" style. Difficult. Grade 6. 25c. *Omega Music Edition.*

Four Russian Peasant Songs—Stravinsky. (4 pt. male or female). 25c. English, French, and Russian texts. Two are in 5-8 rhythm. Grade 5. No accompaniment lines provided. *Omega Music Edition.*

I Miss My Swiss—Arr. Wilson. SATB divided at times. 25c. This is a fine novelty arrangement by Dr. Wilson who certainly knows how to write for school groups. Lovely baritone rhythmic treatment. Choirs will love this. *Leo Feist.*

There a Whistle in the Thistle, Hi-Diddle Diddle, Stumbling, The King's Horses—also by Dr. Wilson continue this series. Cost is 25c for each. All are in grades medium to difficult—4 and 5. Don't think that it is easy to sing this type of American Standard works. They require careful treatment but audience and chorus appeal are worth it. *Leo Feist.*

God's Morning—Connor (Rev. Joseph P.) SATB Arr. Frey. 20c. Grade 4. A lovely number, good dynamics, fine chromatics. Tuneful. *Robbins Music Co.*

Singin' in the Rain—Brown-Frey. SATB 20c. Fine American Standard with good treatment by Mr. Frey. Grade 4—one chromatic passage not easy. Very tuneful and colorful. Melodic line passes among the parts. Makes it very interesting reading. *Robbins Music Co.*

Deep River—Verrall—2 part Spiritual. Grade 2. Very easy and extremely beautiful. Good accompaniment. 15c. *Boston Music Co.*

Song of Freedom—Rachmaninoff-Gibb. TTBB. Might be classified as serious, sacred. Easy. Aside from a few chromatics in grade 2, but we list it as 3. Mr. Gibb knows his boys voices—nothing outside of the staff. Tenors not higher than F. Bass not lower than G. 15c. *Boston Music Co.*

The Lotus Flower—Schumann-Gibb. TTBB 15c. Grade 3. Fine treatment for male voices. We like idea of standard literature arranged for male voices. *Boston Music Co.*

A Lovely Rose is Sprung—Hjelmervik—based upon a 16th century melody—16c. SATB. Contrapuntal treatment. Not easy. Fine Christmas number. Grade 4. Acappella. *Birchard Co.*

Christmas Eve—Graves. 15c. (Pub. A. C. Black-Birchard). Christmas. SATB. Acappella. Easy—Grade 2. *Birchard Co.*
Candle Lights of Christmas—Repper. 15c. SATB Acappella. Grade 3. Very fine carol. *Birchard Co.*

New School Operetta Published

Until recently, it has not been known in music circles that Francis Drake Ballard, one of the country's leading dealers in rare violins, has been writing for and with Fred Waring under the pseudonym of Pat Ballard for over 25 years. Mr. Ballard collaborated with Waring on over 50 official college songs now being used in many of the principal institutions in the country. Also, in his undergraduate days at the University of Pennsylvania, Mr. Ballard wrote words and music for several of the famous Mask & Wig shows, one of his numbers holding the all-time record for number of encores.

Mr. Ballard's publishing company, the Pat Ballard Music Corporation, Suite 419, 1619 Broadway, New York 19, New York, has just announced the publication of a new operetta for amateur groups, titled "The Princess of Virginia." This work was previewed at The New York State Music Camp, Otter Lake, where Mr. Ballard brought the newly completed score and libretto for a first reading, with students of the camp taking various parts, under the direction of Frederic Fay Swift. The work combines the 17th Century style with present day vernacular in a most entertaining way. The score is of the calibre of a Broadway musical comedy, two of which Ballard has written for the Fred Waring organization in the past.

Indiana University is Out Looking for a Bassoonist

Indiana University, Bloomington—Here is an announcement that should capture the interest of every young bassoonist. This university is offering a prize scholarship of \$320.00 to some outstanding young musician of that instrument.

The University Band is an exceptionally fine musical organization and is under the direction of Daniel L. Martino, to whom aspirants to this scholarship should address their correspondence, at the university in Bloomington, Indiana.

Another Big Band Clinic Planned for Waurika, Okla.

Waurika, Okla.—Plans are already under way here for the big 1950 Band Festival which will take place in March, exact date shortly to be announced.

This festival grows each year and has reached quite large proportions. It draws bands from both Oklahoma and Texas from schools in six different classes according to size. Festival competition is held in marching, concert, sight-reading, and there are solo and ensemble events on all instruments judged by nationally known men. J. L. Patman, local school bandmaster, is the festival manager.

"Band of America" Now on Monday Night Time Spot

New York, New York—The Cities Service "Band of America" conducted by Paul Lavalle has moved to a Monday night time spot on NBC and now becomes a part of a fine evening of music over that network. The band which is heard at 9:30 Eastern Standard Time is of special in-

BAINUM'S 14th ANNUAL BAND SHOW OUT DAZZLES ALL PAST PRODUCTIONS

250 Musicians from 60 Colleges

Too late for news, historians wet their pens to record the details, if not the goose-pimpling thrills, of Glenn Cliff Bainum's "Greatest Band Show on Earth." It was his 14th at Soldier Field, Chicago halving the All-Star Football

Game, an annual production of Chicago Tribune Charities, Inc., under the general direction of Arch Ward. And it was by far his most brilliant performance.

Flashing back for a moment to 1936 we find Bainum climaxing his original All-Star event by spelling out L.I.O.N.S. in a then stupendous finale. Since then Bainum has taught his formations to

Salem University Puts Cello on Teaching List

Willamette University, Salem — Mrs. Scott Partridge, member of the Portland Symphony orchestra, will teach cello at Willamette University this semester.

Mrs. Partridge has received training in San Francisco, Salt Lake City and New York. In San Francisco she studied with Walter Ferner.

The new appointee will teach on a part-time basis, holding classes on Saturday and commuting from Portland.

terest to school bandmasters and school musicians.

With its new sustained mood programming NBC has a format of musical shows scheduled for Monday from 7 PM to 10:30 PM. They are the Frank Sinatra-Dorothy Kirsten program; the Railroad Hour musical comedies, the Firestone Hour, the Bell Telephone Hour, Cities Service "Band of America," and the Carnation "Contented Hour."

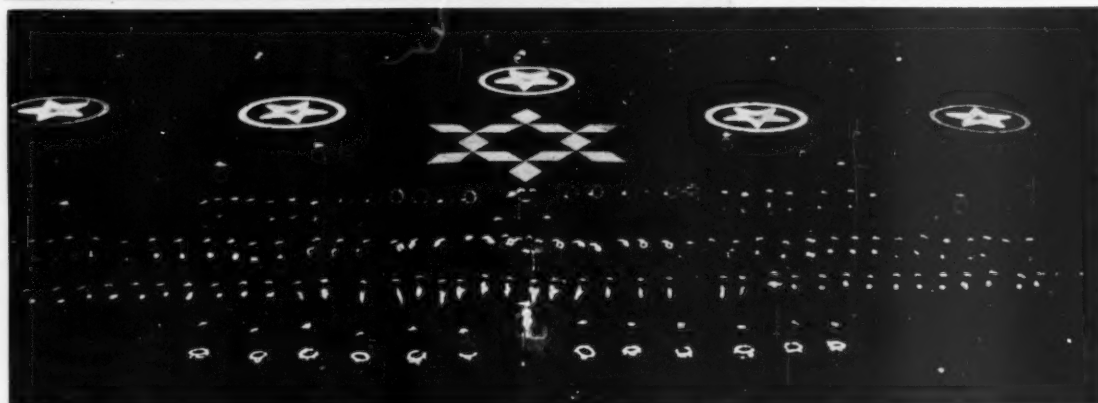


Meet Miss All-Star running for a touchdown.

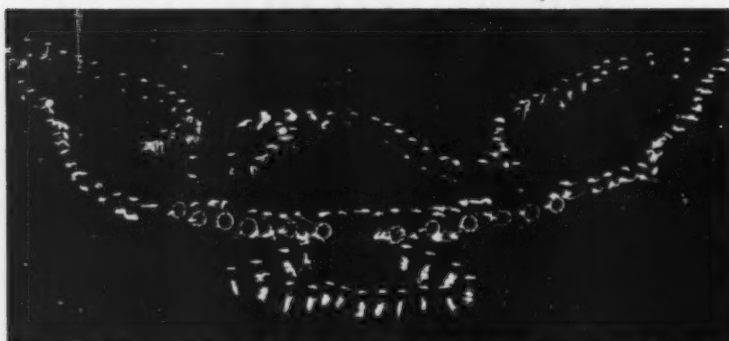
dance and do tricks and he has advanced the lighting of the night band to a colorful brilliancy that each year leaps a full length ahead of his admiring imitators.

Whether the illuminated band is entirely Mr. Bainum's creation can neither

Bainum's All Star Cast in "The Greatest Band Show on Earth"



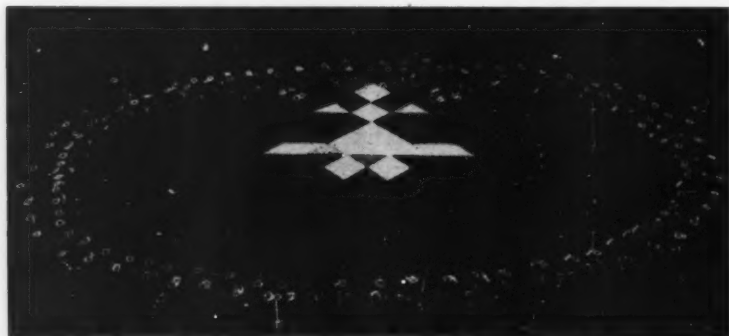
Entire company on stage. The 250 musicians spread almost the full length of the gridiron. The design immediately back of the band is achieved by the 24 triangles of the kaleidoscope. Here they are joined together into 12 units. Across the front of the picture are the kettledrums.



Judged by Bainum's previous performances we might have expected this realistic eagle to flap its wings and take off. It must be remembered that in all of these photographs the camera caught only the tiny lights against a background of complete darkness. In the actual production the spectators witnessed more complete formations as the lights illuminated faces and a brief outline of the musicians. Highly polished instruments added their golden color to the jeweled scene.

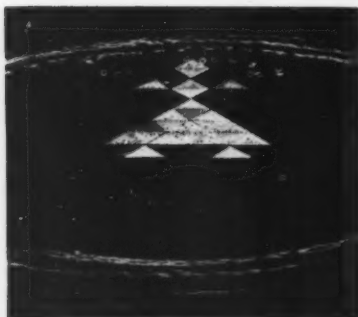
be substantiated nor denied. The idea caught on rapidly as the night game spread the country. But it is surely true than Bainum pioneered the idea and has

stadium appearance in complete darkness its presence was miraculously revealed by the sudden flare of cap lights and when the first beautiful formation was ready



The Kaleidoscope was Bainum's master stroke for 1949. The production involved the use of 24 tumbling, 6 foot triangles which appeared to the spectators to be varicolored glass. Each triangle was carried over the heads of 3 invisible men who moved them about into various formations with amazing quickness and dexterity. Around the changing scenes circled the colorful band.

developed it yearly with unique features of his own design. The 250 musicians of the 1949 band bore 10,000 white and colored bulbs. Each musician's cap was a veritable crown of sparkling, colorful jewels. Each instrument was similarly outlined with closely spaced lights, all under the control of two switches on each belt. As the band acquired its first



"No, no," cried the director over the loud-speaker, "Feet together", and she did.

the illusion of trickling water. Here indeed was the living fountain of youth.

The task of constructing the props for this performance was a major operation in itself. Many carpenters and electricians were required. Manipulating the props and the electrical equipment which illuminates them, placing the two console organs used in the finale, required a crew of 80 men.

Being first a musician and a director of one of America's finest university bands, Northwestern, Bainum gives special attention to the performance of his special music arrangements. In fact the musicianship of his performances is always of concert calibre. Here is a list of the music used in this years show.

FANFARE and ENTRANCE. March from the 6th Symphony (antiphonal arrangement). *Tchaikowsky.*

TRANSITIONAL. March from "The Jester's Wedding". *Coates.*

ENDLESS BELT & REVOLVING STARS. "Thunder and Blazes". *Fuck.*

EAGLE. "Shoulder to Shoulder." *Harry Alford.*

TRANSITIONAL. "Them Basses". *Huffine.*

KALEIDOSCOPE. "Promenade". *Anderson.* "A Kiss in the Dark". *Herbert.* "Hot Time in the Old Town".

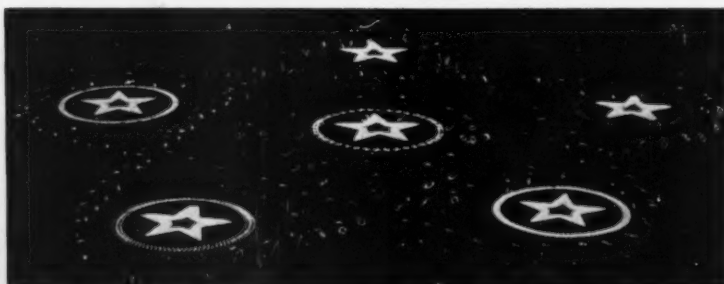
FINALE. "Chicago Tribune March". *Chambers.* "Mannen Veen (Finale)". *Haydn Wood.*

(Excerpts only—in some cases only a few measures. Special arrangements.)

Almost half of the musicians were from out of the city and come into Chicago especially to participate in the brilliant show. An average of 60 different colleges and universities were represented.

Here is the "line-up" of the band: 12 twirlers, sometimes called drum majors; 6 herald trumpets, 6 bell lyres, 18 trombones, 12 euphoniums, 24 trumpets, 6 French horns, 12 Sousaphones, 12 snare drums, 12 saxophones, 24 clarinets, 6 piccolos, 2 cymbals, 4 bass drums, 4 drum carriers, 30 men for special duty, 5 on production staff, including Bainum, and 5 substitutes.

Bainum spends three months preparing for the brief appearance of his cast. All



A moving belt of lighted musicians operate these five revolving stars. The mammoth star in the middle is stationary. The 18 foot mechanical stars are constructed on a circular platform 20 feet in diameter on a truck chassis at shoulder height. The endless belt illusion is gained by the marching men, giving the maneuver the appearance of a complicated piece of machinery, an serie effect.

for "curtain" came the instrument lights and the oo's and ah's of 93,000 spectators.

Mr. Bainum regards his Kaleidoscope as the triumph of his show this year, and indeed it was completely new, mystifying and beautiful. But his moving formation of Buckingham Fountain was one that will longer be remembered. The clever manipulation of the bulbs provided

he asks of the musicians is four evenings of drill. This minimum of effort is made possible by the system of charting movements and positions. Each marcher is given a complete set of 26 or more mimeographed sheets which show in minute details his movements and his positions in relation to the others and to establish guide points on the field.

I Hear Music —EVERYWHERE

By Forrest L. McAllister

The Illinois Federation of Music Clubs is developing a state-wide community music council workshop series in cooperation with the Illinois Parent-Teacher Association, the Illinois Department of Public Instruction, the University of Illinois, the Illinois Music Educators Association and the Agricultural Extension Service. Workshops will be held in Springfield, Peoria, Elgin, Champaign, Carbondale and East St. Louis. Conferees will be school superintendents, music supervisors, civic leaders, PTA representatives and farm and home advisors. The objective? . . . to have a community music council in every town in the state of Illinois. The schools are bound to have better bands, orchestras and choruses with this kind of public support. Lucky me—I have been asked to speak at all six workshops.

Had a chance to judge the National American Legion Senior and Junior Band Contests at the Annual A.L. Convention in Philadelphia, Pennsylvania, on August 28th. My good friend, Harold Bachman, Director of Bands, University of Florida, was a fellow judge. Joliet, Illinois, eighty-three strong, won their fourth consecutive victory. It's a real contest—nine judges: three for inspection, three for concert playing and three for marching. All scores are totaled for the final rating. We were disappointed, though, in the Junior Band sponsored contest. Only two bands entered. I understand the American Legion intends to encourage more Posts to adopt high school and grade school bands. If you want more information on the A.L. contests, drop me a line. Cash and trophy prizes go to the winners.

Spent a day with Dr. Kenneth Hjelmer-vik, Supervisor of Music in Baltimore, Maryland. He informed me that his music budget for equipment and supplies in 1947 was \$4,500. Today it is \$126,000. He just bought 236 clarinets, 100 pianos, etc., etc. Dr. Hjelmer-vik joined the Baltimore staff three years ago. I believe I have the formula: A progressive music supervisor plus an interested superintendent equals a total school music program. Baltimore is moving ahead with music.

I Hear Music Everywhere

I had a grand visit with the Right Reverend Monsignor Frederick G. Hoch-walt, Director of the National Catholic Education Association in his office at Washington, D. C. He made this wonderful statement: "I would be a very happy man if every family in the United States had some form of music." He believes, as so many educators believe, that "a complete education includes music." (New pamphlet published by the American Music Conference, 332 South Michigan Avenue, Chicago 4, Ill.)

Was Master of Ceremonies at the Wheaton, Illinois "Music in Motion" festival. Over 200 baton twirlers competed for honors. Bands, bugle and drum corps, vocal solos—all reigned supreme. The lighted stadium thundered with applause

Illinois Beauty Plays Sweet Cornet



The young lady is Miss Jacquelin (Jackie) Brown of Galva, Illinois who is an outstanding cornetist. She plays all of the well known literature for the instrument and has appeared with many groups as soloist. She plays regularly with the Galva High School Band, the Jaycee Concert Band of Galesburg and the Knoxville Municipal Band. She is 16 years old and is a beautiful and talented girl.

of the performances. It proved again that though a town be small it can sponsor a beautiful outdoor music festival.

. . . Thoughts While Shaving . . .

I wonder if all music teachers have the same philosophy about music as William Van De Wall expressed in his book "The Music of the People." Wonder if he isn't right in his statement that "Carefully thought out musical activities coordinated with a larger plan of living or of education or of community development are rare."

So. Dak. to Stage Big Clinic at Mitchell, Oct.

Mitchell, South Dakota—On October 21 and 22 Dakota Wesleyan University is sponsoring a Band and Orchestra Clinic Festival to be held in the world famous Corn Palace.

Two concerts will be presented on Friday by the Sioux City Symphony Orchestra.

Saturday, a Clinic Band will read new numbers. A 350 piece massed band of players from 60 schools, and a massed orchestra of approximately 125 will rehearse.

David Bennett, will lead a clinic on band arranging as well as present his newest materials with the Clinic Band. Mr. Ralph Fulghum, formerly of the University of South Dakota, will be in charge of the brass clinic. Mr. Robert Lowry, Director of Bands at Morningside College, Sioux City, Iowa, will direct the woodwind clinic. Mr. Leo Kucinski, the eminent conductor of the Sioux City Symphony Orchestra and the world championship Monahan Post Legion Band of Sioux City, Iowa will act as clinic leader in strings.

Arnold Rudd, Director of Bands and Orchestra at Mitchell is Clinic Chairman.

—that's What Our Readers Tell Us

Dear Editor:

I would like to give you a few of my opinions regarding baton twirling in answer to Juan P. Miller. I believe that Mr. Miller is "missing the boat" if he moves baton twirling out of the music department. When I came to Anna I was faced with a problem of developing some baton twirlers. The community expected this of the band. I certainly was not going to turn this over to the physical education department and have to depend on them to do my work. Since I had taught baton twirling before, I started to work again.

I have three girls who are now juniors. I started them just three years ago. This past year they won first in the State contest as an ensemble. One of these three also won a first in the State contest as a soloist. All of their routines are set to music and they keep a constant count going so that all twirls will be together among themselves and with the music. A student must have a great deal of music ability to function properly in such a team.

I now have eight baton twirlers who are pretty good. Each baton twirler must be a member of my band. I do not call any of my twirling routines "clowning"—



In Chelsea, Massachusetts you will find the principal of the Shurtleff Jr. High School directing the band. Yes, Principal Joseph E. Henry organized this group, works diligently with them, takes them on outings, tours, and excursions. Through his own efforts he recently raised \$2,500.00 for new uniforms. These are four units in Chelsea and Mr. Alexander Cleary is Music Supervisor, assisted by Mr. Guido Ottavi.

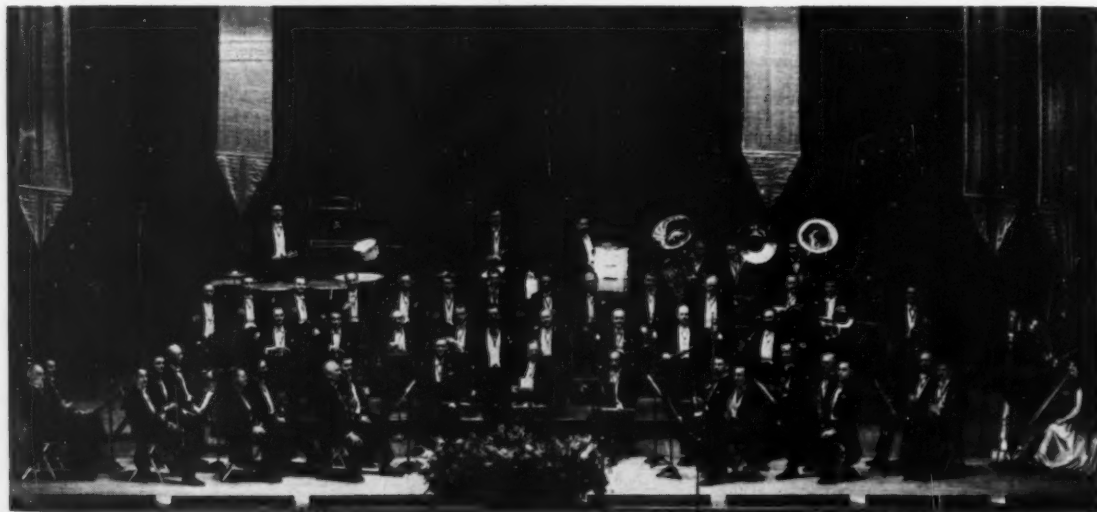
I use it as a definite part of every football show.

I am inclined to believe that Mr. Miller is not familiar with baton twirling since he states that a twirled baton moves in circles which have no beginning or ending. Perhaps some do twirl in that fashion but this is not the case of my baton twirlers and I feel certain that any twirler of merit must have rhythm in twirling.

It is my personal opinion that baton

twirling should be a definite part of every good marching band. However it is not a part of any good concert band. I have gone so far with my junior twirlers that they are using lighted batons for a "lights out" routine for our football games. The public loves it, we are servants of the community, so I feel obligated to give the community what they want.—Keith Whetstone, Music Dir., Anna, Illinois.

Leonard Smith Concert Band in Pattern of Past Greats



The Leonard B. Smith band is today reenacting for the new generation the thrills of history's touring bands when Sousa, Gilmore, Pryor, and Kryl brought their brilliant band concerts to your home town.

Styled "The Greatest Concert Band since Sousa", the Leonard Smith Band is rapidly becoming a major conversation piece among ambitious school bandsmen.

Contributing to the meteoric rise of this new and top-ranking band is the fact that its conductor, Leonard B. Smith, acclaimed by many "America's Premier Cornet Soloist" is also an arranger and composer of numerous works written directly for concert band.

The band is stimulating the imagination of school musicians everywhere who

envision possible membership in it and in other similar professional organizations after their school days are over.

Already, the band has attracted such stars as Frank Elsass, former Cornet Soloist for the Goldman Band in New York and Robert Clark, the Xylophone Wizard from Joliet, Illinois.

On Labor day, September 5th, Smith completed his 9 weeks of conducting band concerts on Detroit's beautiful Belle Isle. In the series of 45 concerts, the band

played over 400 different compositions representing 137 composers. And here's good news for the fans who have been asking for Smith's solo recordings. Within the next 6 weeks the band will start waxing records. Smith and other soloists are slated for solos with band accompaniment.

It's good news too, for all of us in the school field, to know that at last, professional concert bands are riding the crest of popularity once more.

Roy Snyder Gives You His PRIZE LIST of Ensemble Music, and Some Good Suggestions

When Roy Snyder left Luverne, Minn. to take up his new duties as Director of Music at Glasgow, Montana, September 1, he willed to his successor a fine instrumental department, well organized and highly approved by the community.

Last Spring, The Luverne High School Concert Band numbered 65, an average it had maintained for the past 6 years. There was a marching band of 70 and a lively corp of 11 flag swingers, 5 majorettes, not to forget the color guard of 4.

Believing in varied activities in the Music Department, Mr. Snyder included a swing orchestra which presented a stage show each year besides playing for some of the school dances. He also maintained a 13 piece Junior High School swing band which was a feeder for the high school group. Another branch of the work which Mr. Snyder featured strongly was the ensemble. In a recent letter he says in part:

"The School band is only allowed about 30 minutes four days a week, so brother, if you want a good band, you had better work fast and hard.

"The student repair bills are very negligible. When any trouble arises, the instrument is placed on the work table in the director's office. The next day the student returns to put it back in the case. It may be midnight before the instrument is repaired, but it is always ready for use the next day. Major repairs are done in experienced shops.

"There is never a dull moment in the life of the school band director, especially when he has his own swing band, jobs with other orchestras, and then tunes a few pianos on the side just to have something to do Saturday mornings.

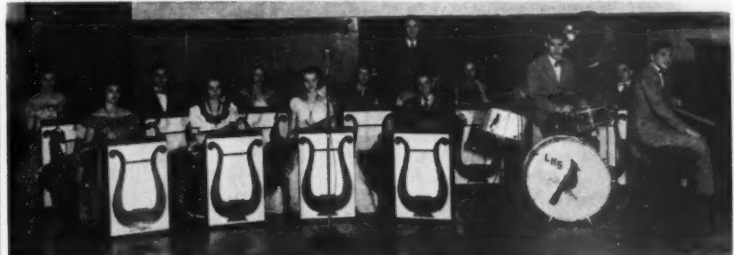
"One of my greatest headaches in the

past has been finding good ensemble and solo music for contest and outside functions so I would like to list a few that I think are very fine:"

2) Joseph in Egypt—Mehul (W1627)
H. N. Finch—*Carl Fischer*.

3) Tone Sketch (easy) Clair Johnson—*Rubank*.

A Dance Band is Important to Full Music Education



Director Snyder believes strongly in the complete music program and includes the dance band as one of the essentials. This is the Luverne High School dance band as of last year. There was also a grade school dance band which served as a feeder to this senior group.

French Horn Quartet

1) Nocturne—from *Midsummer Night's Dream*—Mendelssohn—arr. by J. S. Sameciz (*Sam Fox*).

2) Pilgrims Chorus—from *Tannhauser*—R. Wagner—arr. by J. S. Zamecnik (*Sam Fox*).

3) Nocturne No. 8—Guentzel—*Barnhouse*.

Brass Sextet

1) Fantasia de Concert—Guentzel—*Barnhouse*.

Woodwind Quintet

(Flute, oboe, clarinet, french horn, bassoon)

1) Scherzo op 17—Gus Guentzel—*Barnhouse*.

2) March-Miniature (W1733)—Sol B. Cohen—*Carl Fischer*.

3) Minuet-Fantasy (W1732)—Sol B. Cohen—*Carl Fischer*.

Saxophone Quartet

1) Fete Boheme from *Scenes Pittoresques*—J. Massenet—arr. by S. C. Thompson—*Alfred*.

Smart Uniforms Helped a Good Teacher Motivate this Superb Concert Band



The Luverne High School Concert Band under Mr. Snyder's Direction has maintained an average membership of 65 over the past six years. The Marching Band numbered 70, and there were 11 flag swingers, 5 majorettes, and a color guard of 4. Last year the contest groups received 9 superiors out of 10 entries, with the Concert Band rating a superior plus in the District Concert.

- 2) Allegro de Concert—J. B. Singelee—*Carl Fischer*.
 3) The Mill In The Forest—Ellenberg—arr. G. E. Holmes—*Barnhouse*.

Saxophone Sextet

- 1) Saxophone Sextet No. 1 from "Tchaikowsky's Swan Lake"—J. I. Talladge—*Belwin*.
 2) March Militaire—Franz Shubert—arr. G. E. Holmes—*Rubank*.
 3) Coronation March from the Prophet—G. Meyerbeer—arr. G. E. Holmes—*Barnhouse*.

Clarinet Quartet

- 1) Andante (Quartet in D) R. Bohne, op 60 No. 2—arr. by H. Voxman—*Rubank*.
 2) Rondo from Piano Sonata No. 1—W. A. Mozart—arr. by Rudolph Toll—*Cundy-Bettoney*.
 3) Prelude and Scherzo—David Bennett—*Carl Fischer*.
 4) Andantino and Scherzo from the original "Grand Quartet"—James Waterston, revised by Langenus—The Ensemble Music Press, 79 Main St., Port Washington, N. Y.

Cornet Trio

- 1) Echo Waltz (W1701) Edwin Franko Goldman—*Carl Fischer*.
 2) Sails On A Silvery Sea—Chas. W. Storm.
 3) Polka Dots—F. L. Buchtel—*Barnhouse* (also for three trombones).

Our Friend Shugart Wins Top Award for "Overture"

New York, N. Y.—Mr. Kelly Shugart, Public Relations Director for Musicians' Local 47, Los Angeles, was awarded first prize for the Los Angeles Musicians Unions' official magazine "Overture", winning first place for editorial excellence in a contest held in New York last September 16th.

The Editor and Publisher of The SCHOOL MUSICIAN is glad and proud for Kelly Shugart whose work we have admired so greatly and praised so sincerely whenever given the opportunity. Mr. Shugart has extended great kindness and cooperation to this publication and has been interested enough to reprint some of our feature articles, giving us full credit. His magazine "Overture" is well chosen as the finest in the entire field of labor journalism.

More Instruments Taught At Redlands U. Now

Redlands, Calif.—Music students at the University of Redlands will now be able to major in the woodwinds, clarinet, trumpet or violin. With the addition of two new faculty members at the university, students will now be able to take private lessons in all the various instruments.

Dr. Joseph Bruggman, formerly of the Columbia university faculty, will instruct in music education and the woodwinds. Eugene Shepherd, instructor in violins, holds from Baldwin-Wallace college and will soon receive his doctorate from the University of Southern California.

Send Us Your Clinic Dates

Who is America's Most Beautiful Majorette?

Here are Two



With all the splendor of the Great Band Parade of the Enid, Okla., Tri State Clinic last May, it was this beautiful baton twirler who caught the camera man's eye, but natch. She is Virginia McNaughton of Pampa, Texas and you are going to hear more about her.



She has won first place in every festival or competition she has entered; District in 1947, '48, '49, Regional in 1948. She attended Girl's State in 1948, and was chosen to attend National Girls State in Washington, D. C. She sings Alto very well, and plays the baritone horn in the concert band. She is Joan Lund, 17, of Lusk, Wyoming High School, a Senior and very attractive.

Who's Who



Paul Rossok

Peru, Illinois

Paul is a 16 year old senior in the La Salle-Peru Township High School. Has 60 gold medals and 9 trophies, which were won during his eleven years of twirling. Paul has been guest twirler with 40 bands here in the mid-west. One of the greatest highlights in his career was in 1947 when he won the Illinois State Championship at the Illinois State Fair in Springfield, Illinois. As the result of this he became the proud possessor of the Governor's Gold Trophy. He has also won five first and one second place at the Chicagoland Music Festival.

SPECIAL NOTICE

Don't wait! Send in your picture and record now.



Natala Zavrel, age 15, is a twirling star of Omaha, Nebraska.

Baton Twirling

for Posture . Beauty . Poise and Grace

It's Time We Insist Upon

Legitimate Technics in Baton Twirling

**By Frederic Fay Swift, Mus. D.
President of N. Y. State Music Camp**

One of the most sadly neglected phases of instrumental music is that of the drum major and the majorette. In some communities such instruction is considered the responsibility of the music department, in others it is taught by the physical education department. In every community the majorette is one of the most popular individuals for she is a leader who adds of her grace and talents to make the marching band performance most enjoyable.

Speaking as an amateur who knows very little about twirling, it is amazing to see how some communities—in fact most of them—can be hoodwinked by some “gorgeous creature” who has spent two days in mastering the wrist twirl in “20 different positions”. The home town folk applaud, and the twirler soon considers herself a “national winner”.

Having been a camp director for five years where a two-week twirling program has been maintained by Maynard Veller, one of the country's outstanding twirling instructors; we have learned to use some judgment in evaluating the twirling performance. We recall participating in a state festival where over “90 per cent of all the bands of the state were parading”. Each band, with three exceptions, was fronted by so called twirlers. Out of the sixty organizations, only three groups of twirlers were using “legitimate technics”. The rest were satisfied with one or two “tricks”. Some stood on their hands with the baton between their teeth; others waltzed together; still others made a Maypole and held up the parade while they saluted the Governor of the state with a drill. Only about ten twirlers in that state knew the first thing about the fundamentals of twirling.

One of the reasons for this is the lack of twirling instruction in our colleges and teacher training institutions. It is about as difficult to learn to “twirl” by looking at pictures in a book, as it is to learn to play the violin by the same means. Under careful daily instruction, however, we have seen campers learn from five to ten “tricks” each day over a two-week period.

A second reason for the lack of Twirler progress can be traced to the poor adjudication which is usually found in all but the National Festivals. Festivals that are small can seldom afford a special twirling teacher. As a result, some violin judge is given five hours of twirling in order to “fill up his day”. To him it “looks good”, and that is all that counts. The result is a flood of “One” ratings. In one state, there are twice as many twirlers receiving “One” ratings—proportionately to the number enrolled, as in any other event. Are the twirlers so good, or is the judging so poor?

At the New York State Music Camp, Otter Lake—we have offered Twirling

instruction each year since the camp was founded. This year our Twirlers came from eight states and Canada. They were the most determined group on the campus. Six and eight hours of practice a day was the rule, not the exception. Down at the beach, between swims, everyone was twirling. The more advanced students were showing the intermediate groups different routines which they used. Here was a group from one state swapping ideas with those from another state. “Which is faster, over the thumb, or under the thumb?” To the casual observer, it was great sport. To the instructor, it was a thrilling scene, for each one was learning to use not one or two “tricks” but dozens of them. Instruction was given in all routines. Each student progressed as fast as he could master the work.

The climax was reached when, backed by the 65 piece Camp band, and with student conductors in charge, each twirler was given his moment to do his routine. The applause of the crowd of vacationers was ample compensation for the hours of practice. Those black and blue spots where the baton has jarred a muscle were forgotten. Each one had the knowledge that this was not “hocus pocus”.

There is a fine art to twirling; one which should do credit to every music department. And one which every boy and girl can master with proper instruction.

Twirling is Fun in Kentucky Blue Grass



The first Drum Major and Twirling School held at Foster Music Camp, at Richmond, Kentucky was a resounding success. Paced by their instructor “Woody” Woodard, who is Assistant Director of Texas Christian University Band, the students, drawn from Kentucky and as far away as Missouri and Michigan, crowded as much study and practice into one intensive week as time and human nature would allow. They also took home a bag full of new tricks to liven up the 1949 football season.

Learn to Twirl a Baton

Be a Winner. I'll Show You How

By Alma Beth Pope

BEGINNERS LESSON

In our previous lessons we learned "Front Hand Spin" and "Wrist Twirl". We are now going to add some leg work to these twirls to dress them up.

First let us take the baton in our R. hand, ball to the top and start our wrist twirl. Do three wrist twirls in the R. hand lift your leg and pass the baton under your L. leg (tip leading) catching it palm down with your L. hand as in



Diagram I. Do three wrist twirls in your left hand and pass the baton under your R. leg. Keep your knee straight out from your body and keep the toes pointed. When the baton is in your R. hand you pass it under your L. leg, and when the baton is in your L. hand pass it under



your R. leg. Don't lift your leg until after the third wrist twirl or otherwise you will find yourself balancing on one foot—trying to decide when to pass the baton under the leg.

We will now change the direction of the baton. Start it ball to the R. palm down and do several "Front Hand Spins". Turn the baton to the R. with your R. hand and instead of catching it palm up with your L. hand—lift your left leg and lead the tip under the leg as shown in Diagram II, catching it palm up with



the L. hand as in Diagram III. Now turn the L. hand over so the ball will be to the R. and the palm will be down on the baton and repeat the movement—this time lifting your R. leg. Be sure to stand erect and alternate legs.

Music in Motion

When the Wheaton High School Band was considering a money making project to put on this summer, to raise enough money to go on a concert tour next spring, they finally decided upon a Music-In-Motion Pageant which they felt could be made an annual event of increasing size. The community did not feature any agricultural accomplishments nor industrial events, that could be ex-

ploited, so action in rhythm was selected as the motif.

A twirling contest was organized and 212 twirlers registered. Two outstanding drum and bugle corps—the Racine Scout Corp and the Villa Park Legion Corp—were sought. Two bands of youthful musicians—the Fairmont School of Lockport and the Largent's Accordion Band of Aurora were selected for the feature evening show. The pageant was staged on the high school athletic field. Winners of the afternoon twirling contest were invited to compete for division trophies, as well as a mass illuminated baton demonstration, and a brother and sister twirling exhibition by Floyd and Naomi Zarbock brought color and action into the evening performance.

Trophy winners were: Pat Ryan, Chicago, Ill., senior girls; Bill Modlin, Flora, Ill., senior boys; Sonia Rogers, Water-villet, Mich., junior girls; Tom Zedaker, Burghill, Ohio, junior boys; Martha Jo Hampton, Plymouth, Ind., juvenile girls and Gyl Johnson, Coloma, Mich., novice division.

George Walbridge, Holland, Mich., Ray Gaedke, Chicago, Ill., Mike Ayers, Bloomington, Ind., Shirley Steffke, Chicago, Ill., Ed Maundrell, Cincinnati, Ohio, and myself, Alma Beth Pope, were the judges for the contest. Bud Abbott of Chicago directed the contest and Forrest McAllister of Joliet was M.C. for the program.

As the youthful twirlers started to practice routines the spirit of competition and pageant of color soon permeated the Community and by evening 2500 people thronged into the stands. The Racine Scouts put on an afternoon parade as well as an evening exhibition.

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Calendar of Twirling Contests

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The SCHOOL MUSICIAN

Baton Twirling

Posture . Beauty . Poise . Grace

TRICK OF THE MONTH FOR ADVANCED TWIRLERS



Start with the baton in your right hand at the ferrule end as in Diagram 1. Swing the baton to the left in a horizontal position over the head. Bring the baton down in front of your body and under your left leg as in Diagram 2, and around, back of your right leg. Bring your feet together while the baton is between your legs and release the baton with your right hand, causing it to cross in front of both legs and turn slightly, to catch it under your left leg with your right hand, as shown in

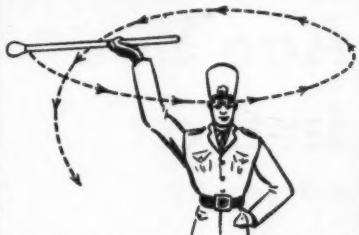
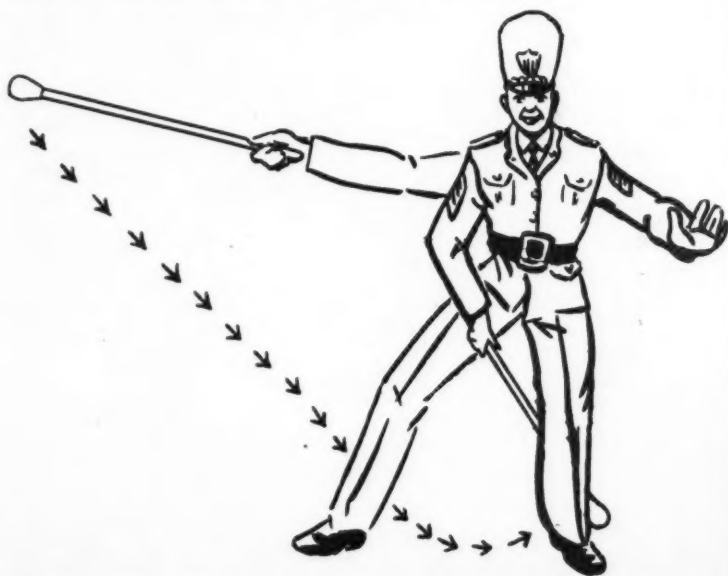


Diagram 3. You do not remove your right hand from under your legs, until the baton has been caught under the left leg. After releasing the baton around your right leg, causing it to roll in front of the legs, you merely turn your right hand from the right side to the left.

This trick can be worked up so it is very flashy in a routine.



Riverview Contest

On Saturday, September 10, 307 twirlers registered at Riverview Park for the "Queen Majorette" contest sponsored by Bobbie Mae Dutton, the 1948 Queen Majorette of the Mardi Gras, at Riverview.

The first place winners were: Carolyn Brummet, New Carlisle, Ind., pee wee girls; Martha Jo Hampton, Plymouth, Ind., novice girls; Judg Welshaar, Racine, Wis., juvenile girls; Naomi Zarbock, Wheaton, Ill., junior girls; and Pat Kuszewski, Milwaukee, Wis., senior girls.

The first place winner in each group twirled off and the outstanding twirler picked by the judges was Pat Kuszewski, the 1949 "Queen Majorette".

The judges for the contest were: Dorothy Wendt, Chicago, Ill., Shirley Ewast, Chicago, Ill., Bud Abbott, Chicago, Ill., and myself, Alma Beth Pope.

All of the first place winners were awarded medals and a baton donated by the Kraskin and Maak Baton Companies. The Queen was crowned by Bobbie Mae Dutton and was presented with a beautiful trophy. In the evening she had a throne on a float all her own in the Mardi Gras Parade. She will be Queen for one year and in 1950 she will return and crown the new Queen.



Next year Bobbie Mae hopes to have a bigger and better contest at which time an outstanding boy will be picked as King along with another girl for Queen.



The extra zest with which Majorette Joan Posekany is strutting can be attributed to the array of medals on her jacket. The 12-year-old Omaha Miss recently added to her collection the Junior division first place gold medal awarded at the annual meeting of the All-American Majorettes Association at Oil City, Pa. For seven years Joan has been baton twirling with Union Pacific Railroad's Junior Drum and Bugle Corps at Omaha.

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Ten Years Ago You Met Them in the S.M.

Geneva, Anita, and Gaynell Call

If you are ever asked for three good reasons why twirlers with high school bands should learn something besides twirling, excellent answers would be Geneva, Anita, and Gaynell Call of Las Vegas, Nevada.

During the coming year these former majorettes of the Las Vegas high school band will be a pertinent part of college life with their combination of twirling, dancing, and acrobatics. As students at Brigham Young University in Provo, Utah, they will again be featured with the school's marching band during half time shows at home football games; and will also highlight the half time basketball shows. Their introduction last year probably marked the first exhibition twirling seen during a college basketball game, at least in the West.

To some, the splendor of the football half time shows last year was surpassed by the sight of lighted batons spinning in a darkened gym, adding to a colored flashlight drill by 40 comely "Cougarettes", marching unit of selected freshmen girls, with the Varsity band providing background. The effect was at least overwhelming enough to prompt one BYU student to comment, "When I leave for a mission for my Church, all I want on my farewell program is the Call sisters!"

Somewhat similar will be the effect during autumn Homecoming and other parades to be led by the Call sisters and the BYU band. Last year some masculine onlookers walked the entire parade route with them, not seeing any of the floats until the parade disbanded.

Behind this sparkling showmanship lies 14 years of patient practice, parental praise and push, and school encourage-

ment. Also in these 14 years is a rather well marked trail of fame—for they have been active since last seen in the pages of the February, 1939 issue of *SCHOOL MUSICIAN*.

"That picture," Anita, the eldest, explains, "was taken when we started to learn to twirl at the ages of four, five, and six . . . after our Ely music teacher asked us to lead the grade school band." Then with a mischievous wink; "Learning

to twirl and tap at the same time was kinda rough on Gaynell, being the youngest, until a neighbor offered her an ice cream soda for every 100 perfect hand flips she would do in practice."

"But the work was worth it", cut in Geneva, "when the band let us go to the 1939 World's Fair in San Francisco with them."

When their parents moved to Las Vegas in 1941, the story was continued with Las Vegas grammar and high school bands. With the urging and encouragement of Joseph Wendell and the late Horace Reid, top honors were gleaned from twirling contests and festivals.

They are musicians as well as "dancing acrobatic twirlers." A bassoon solo contest brought Gaynell a First division contest rating; Anita and Geneva also played clarinet and flute with the band, and Anita sang with chorus and a girl's sextet. Musical talent was not a family monopoly with them either, since a brother Rene, has been playing with a popular

Then



Now



college swing band at BYU, and a sister, Margene, nearly 15, is practicing to be a drum majorette at Las Vegas.

While still in grammar and high school they were invited to be featured twirlers in the Rose Bowl Parade, were featured again in Hollywood's Santa Claus Parade, (with appearances in the newsreels following) and appeared in the Utah Centennial parade, marching with the combined Salt Lake City bands.

The following fall the trio split, with Anita going to BYU (to be selected as cheerleader, incidentally). They performed together only for another half time ceremony at the BYU-University of Utah football game, until being re-united by Geneva and Gaynell's entry as freshmen in the fall of 1943. Gaynell finished high school a year early to join her sisters.

Now BYU can look to at least the next two years of this "sterling twirling" featuring a cartwheel half-way through an imitation of an airplane prop . . . and the co-ordination of a spinning baton with rhythmic heel and toe. Combinations like these give unlimited possibilities to a high school developed skill.

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Percussion, for Band and Orchestra

By Dr. John Paul Jones

Head, Music Department
Delta State College
Cleveland, Mississippi

This is being written on the opening day of college here in the Southland and I can truly say my contacts with the students lead me to believe we will have a most wonderful year of music. Band is shaping up well under the able direction of Mr. Edward Cross and I am looking forward to a nice drum section.

Most of you drummers have been "beating the beats" now for a month and a half (as you read this) and I would like to ask you one question: are you any better than you were last Spring? If you feel that you are then do not let down but if you think you are not, and most will be in this classification, then something should be done about it—and quick.

Street Beats

Right now, street beats are uppermost in mind. May I caution you on several points? First, be sure the drum is in de-

cent playing condition. I have mentioned this many many times before but it always seems necessary to go over it again. Good drum playing starts with having a good drum. Get it in shape! Take the stretch out of the over-tightened heads, retuck them if necessary. Oil the screw rods lightly and clean off all the pencil marks and "John loves Mary" off the heads. Art gum is excellent for cleaning the heads. Remember, the condition of your drum simply reflects the kind of a person you are.

The second point is: play in the center of the snare drum head. Wouldn't a flute player look and sound ridiculous trying to play by blowing across one of the finger holes? Wouldn't you laugh at that! Yet, drummers, we do things just as silly when we eternally play all strokes next to the rim—or worse, one stick near the rim and one part way to center. Strive for a

center stroke for the good tone, and good playing position.

Now with drum in condition and a good playing position we must have good, well matched sticks preferably of fine, straight grained hickory and of a size suitable for the job. There is seldom a place for the outside, club-like sticks in the marching or concert band. Many use these for practice but the principle is similar to that of the baseball batter who warms up with two bats but uses only one when batting.

What to Play

Good street beats are in great demand and it seems rather difficult to find new and novel things to use on the march. Too often we fall back on one for two-four and one for six-eight. When time is short and we are a little indisposed it is too easy to just use one of these. The fault is that *everybody under the sun uses the same beat!* It is indeed a pleasure to hear a drum section on the field or street using something new and different. If the same old beat must be used by all means vary it by alternating it loud and soft. There are many books containing novel street beats among which are: *Drummer on Parade* by Wilcoxson; *Novel Street Beats* by Berryman. Material contained in other standard works such as drum solos may be readily adapted for street work. May I suggest: Haskell Haar's *Drum Solos*, W. F. Ludwig's *Drum Solos* and the N.A.R.D. 150 *Rudimental Drum Solos*. There are many others but I know from practical use that tremendous amount of material can be found in the above suggestions.

Using the Marimba

Questions "I have been thinking of using the marimba outside, that is, using it (Please turn to Page 35)"

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New Mexico

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Denver Symphony Orch

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MUNICIPAL BAND
Santa Cruz, Calif.

LEECHBURG H. S.
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VESTAL CENTRAL SCHOOL
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LUSK HIGH SCHOOL
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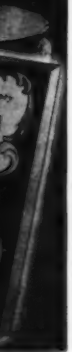
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er, 1949

How to Play the Flute

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Theory for the Flutist

It is, we believe, not too presumptuous to presume that most of our readers of this column are well aware of the fact the Rex Elton Fair School of Flute Playing, and the Flute Department of the University of Colorado, Boulder, Colorado, have turned out many, many students that have won coveted scholarships, or partial scholarships, in many of our finest universities and conservatories of music.

European conservatories of music and private teachers may be included. The highest compliments we have received from various auditors—who gave the examinations to these students—have been concerning their knowledge of and their ability to apply themselves to the first and most important steps of theory. Without this understanding, no one, no matter how well he can play, deserves the name "musician".

Many, many times we have had occasion to examine students who had applied for scholarships, that knew nothing at all of the theory of music. It must be admitted that there are many instrumentalists who play solos very well, and who even read at sight very well, who know very little about scale construction, and much less about chord or arpeggio formations. However that may be, should they have been taught to recognize all key signatures at a glance, to play all the Major scales, Major arpeggios, minor arpeggios, all minor scales, all diminished and dominant seventh chords or arpeggios from memory, then with that bit of knowledge of theory, they might be rated as musicians as well as instrumentalists. Not only would such rating be of benefit in winning scholarships, but their ability to read and to have some understanding of what they were really doing would make far better readers of them, and their ability to memorize, and to properly interpret various incidental solos in band and orchestral scores, and any solos that they might wish to play with music or from memory, would be doubled and tripled. All music that any vocalist or instrumentalist has to play is made up of some form of scales or chords or arpeggios.

The vocalist or instrumentalist who must attempt to read and to play any music without such understanding might be likened unto a little child trying to read a story in any given language without being able to spell the words. To one who cannot spell, the word voice must be interpreted as V-O-I-C-E. To one who can spell the word and knows what it means, it is simply voice, and that is all there is to it. To a vocalist or an instrumentalist who knows nothing of arpeggio or chord construction, C-E-G-C means just that, in long drawn out terms.

To one who knows that it is simply a Major chord or arpeggio of C, well, it

means just that, and can be understood at a single glance. If our young reader is far enough along to see at a glance what the letters l-n-t-e-r-p-r-e-t-a-t-i-o-n spell, he reads that too, at a glance, and not one letter at a time. If our vocalist or

instrumentalist should be confronted with these notes: C-E-G-B flat and C, and is possessed of a fair knowledge of theory, he does not read them as individual notes, but he knows at once that he is affronted by the Dominant Seventh Chord of F,

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ciphered as consisting of three distinct lines before you recognize it.

So learn your key signatures in a manner that will enable you to recognize them at a glance, just the same as you do the letters of our alphabet. Now that all of this has been said, we are going to give you a simple outline of study that will enable you to easily understand the first forms of theory. Should you make these studies a part of your daily practice, and continue to do so until all that is advocated here is thoroly learned and memorized, you will be most agreeably surprised when some day you will add up the results.

Key Signatures

	1	2	3	4	5	6	7
Flats	F	B \flat	E \flat	A \flat	D \flat	G \flat	C \flat
Sharps	G	D	A	E	B	F \sharp	C \sharp

NOTE: The fingering for each acci-

dental (flat or sharp) is written over each new note when it is first introduced.

Major Scales

I, your flute columnist for The SCHOOL MUSICIAN, am hoping that each and every one of you will "follow through" on this column, and the ones to follow. If you you will do this faithfully and diligently, we just know that eventually you will be very happy for having done so. Most of these columns are written in the "wee small hours" of the morning, because that is the only time we have for "extras". This and the next column is most respectfully dedicated to Ferne-Ferre Fair, your columnist's adorable little wife. She has been, most successfully, teaching this theory to piano students for many years. It may be of interest to you to know that: The Rex Elton Fair Flute Method goes into this in full detail. This method is in universal use, having met with approval in clinics everywhere in this country.

(To be continued)

SCALE OF F MAJOR

Crescendo Sign
Gradually Louder

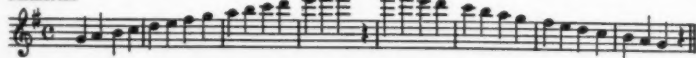
Play B flat.
Memorize.

Decrescendo Sign
Gradually Softer



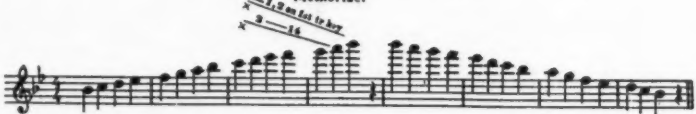
SCALE OF G MAJOR

Memorize



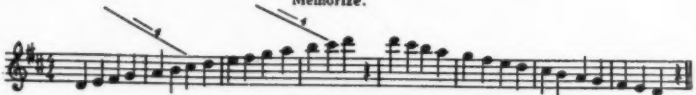
SCALE OF B FLAT MAJOR

Memorize.



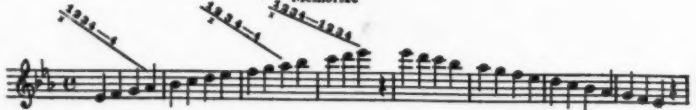
SCALE OF D MAJOR

Play F sharp and C sharp.
Memorize.



SCALE OF E FLAT MAJOR

Memorize



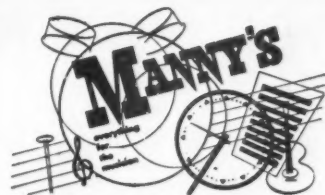
SCALE OF A MAJOR

Sharps written on F-C-G.
Memorize.



SCALE OF C MAJOR

No flats or sharps in this scale.
Memorize.



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How to Play Cornet, Trumpet, Trombone

I Teach the Solo Brass

By B. H. Walker

Chattanooga, Tennessee



Hello, Brass Friends. I hope our Brass School Musicians and their directors are enjoying a successful school year, musically and otherwise, and may we all have bigger and better brass sections this year than ever before.

The Study of Alternate Trombone Positions

Question: What is meant by alternate trombone positions?

Answer: Alternate positions mean slide positions other than the natural or short position in which a note may be played.

Question: How many alternate positions are there for a single note?

Answer: Some notes may be played in only one position. Example, all the tones from the lowest E natural, below the

staff, up to E natural, third space, and also F sharp, fourth line, and G, fourth space. All the other trombone notes may be played in two or three different positions.

Question: Should the trombone player always use the alternate positions when they are possible?

Answer: No. The natural position should be used in a majority of cases. Use the alternate positions only when there is a definite and logical reason for same.

Question: What are the chief reasons for using the alternate positions?

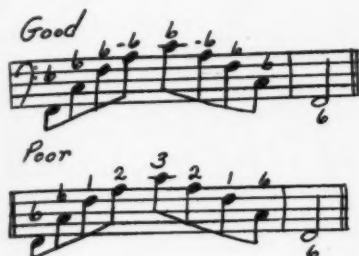
Answer: (1) To play faster in technical passages; (2) for playing lip slurs of the harmonics; (3) to make natural slurs possible in legato playing; (4) to im-



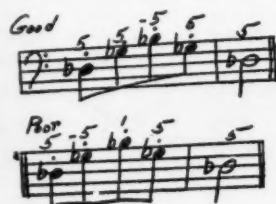
A healthy group of Chattanooga Central trombonists.

prove the trombone player's intonation.
Question: How may the use of alternate positions enable one to play faster in technical passages?

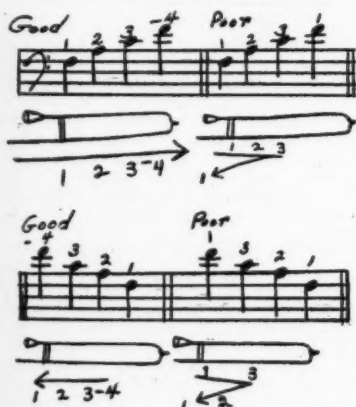
Answer: Through the use of alternate positions many arpeggio-like passages, such as overtones of any position may be played without shifting the slide. The first rule is: (1) the slide should move the least practical with no waste motion. For example:



A fifth line A is a little flat when played in the natural 6th position at a slow tempo, calling for use of a little shorter 6th position for this note or the humming of this tone by use of lips and breath. However, when such a passage is played fast, this very small degree of flatness is not very noticeable and therefore does not make this slide or lip adjustment necessary.



(2) The slide should move in the same direction as much as is practical or in straight lines. The following example illustrates the rule with miniature slides and arrow lines to indicate movements.



Remember, trombonists, always try to get the most results and efficiency with the least work of the slide; false positions often make this possible.

Question: In what ways are alternate positions useful in playing lip slurs or harmonics?

Answer: Through the use of alternate

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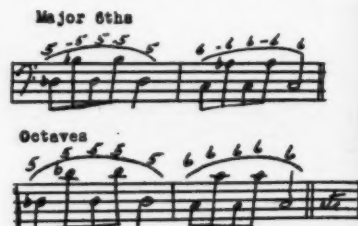
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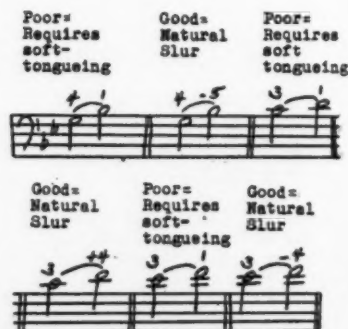
positions valuable lip studies consisting of lip slurs of the different tones produced in each separate position will aid the trombone student in building a flexible lip and good tone control.

The following slurs of major 6ths and octaves are examples of the many lip slurs made possible through use of some of the alternate positions.



Question: How does the use of alternate positions help make natural slurs possible in legato playing?

Answer: Alternate positions in many instances make possible the principle of contrary motion of slide with interval which is "in ascending slurs, slide out when possible, and in descending slurs, slide in when possible." Without the use of alternate positions, many intervals would not be perfect slurs and a soft tongue "do" imitation of a slur would have to be used to prevent a smearing glissando effect from resulting. Examples follow:



The plus before the note above indicates that the note is sharp when played in regular position and must be played a little flatter by lengthening the slide a small fraction of an inch. The minus placed before the note indicates that the tone is flat when played in the regular position and must be played a little sharper by bringing the slide in a small fraction of an inch from its ordinary position.

The advantages of the alternate positions in producing natural slurs for legato playing are often offset by the length of the slide shift. If the slide shift is too long, the alternate position has defeated its purpose. Most of the alternate positions past the fifth position are impractical in legato playing or for any other use except for technical passages or studying lip slurs.

The shorter positions are usually easier in tonal response and much safer for other reasons. However, the choice of the position to use often depends upon where you have been and where you are going in your slide movements. The longer positions may be justified if the slide is already down there on notes preceding or

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ber, 1949



Henry Fillmore's "Shoutin' Liza Trombone" played and portrayed by Warren Bibay, first trombone of the Chattanooga Central High School Band. This pupil of B. H. Walker received a Superior rating for his playing of the solo, "From Day to Day" by Clay Smith in the State Competition Festival last spring.

following. The longer positions used as alternates become more dangerous and more difficult in response when played in the high register.

Next month we plan to continue the study of alternate positions by presenting a complete table of all the alternate positions in practical use, including complete information concerning the short and long humored positions and their relation to the intonation problem in trombone playing. Don't fail to be with us for this important discussion. Good luck and thanks for reading.

No. Carolina Takes Steps Toward 1950 Pop Symphony

Chapel Hill, N. C.—Exactly three months after the 1949 edition of North Carolina's unique State Symphony Orchestra finished up an 80-appearance season which included taking to the sea to stormy Hatteras, the 1950 edition gets under way with group and individual auditions at Meredith College, Raleigh, N. C., on September 17.

These auditions, a regular part of the Symphony Society's program, will be open to children (under 17), to adults and choral groups, the latter for the first time in the 10-year history of the organization. Winners in the soloist division will be heard in concert with the symphony next season. Last year nine children and four adults appeared regularly with the group, and some two-score other candidates were picked up along the statewide appearance route for local concerts.

The North Carolina State Symphony is directed by Ben Swalin and has headquarters in Chapel Hill.



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Pulaski, Va. All State Chorus

For the first time in the State of Virginia, an All Sectional Chorus—West was held at Pulaski, Virginia on March 18-19-20, 1949. This chorus was sponsored by the Pulaski High School Chorus.

The Chorus was the outgrowth of a felt need for more Choral activities in the state of Virginia. Due to housing conditions it was felt that only a group of 90 singers could be accommodated. With James H. Godfrey, Dir. of Music in the Pulaski County Schools, as General Chairman, three other nearby Music Directors, were

selected for a committee to select the singers and the songs to be used, as well as a guest conductor.

Mr. H. Caleb Cushing, Dir. of Glee Club at Washington and Lee University was selected to be the guest conductor. A program was selected and all information was sent to the schools participating.

The schedule for the participants during the three day stay in Pulaski was a hard one, although the long rehearsal periods were broken by sectional rehearsals, and rest periods. The program was broadcast over the local radio station WPUV, and a large crowd attended the concert.

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How to Play the Double Reeds

The Double Reed Classroom Bassoon . . . Oboe

By Bob Organ
1512 Stout St., Denver 2, Colorado

Well here we are again—Have just returned from a three week vacation, covering some twenty five hundred miles by auto. Even though I was on vacation it was difficult to keep from asking a lot of questions along the way regarding the musical activities of each community. The result was I lost very little time and learned a great deal about other people and their activities musically.

After returning home and compiling a summary have drawn a more definite conclusion that American People are American People. We should, and I think most of us do, realize that this great Country of ours is, after all, something to be proud of and to cherish deep in our hearts. This magnificent country in which we live is really something to behold if we can, or will, just take enough time out of our daily routine of hustle and bustle to look it over. Just to get acquainted with our neighbors over in the next county is something because they are human beings the same as we.

We covered four states, including Wyoming, Utah, Arizona and of course a good part of Colorado. Personally I have travelled from Canada to old Mexico, Pacific Ocean to the Atlantic Ocean. I have never enjoyed myself more than on this last trip. Perhaps it was because we took our time and met a lot of interesting people. Perhaps it's middle age mellowing my way of thinking.

Regardless of what it is—we have a lot of fine people in this country of ours and musically we think pretty much the same.

Music is an art the world over and has been for many, many years. In our country it has become a part of education and without some part of it our education is not complete. At least this is the common consensus of most of the people I talk to. Some love to play, some love to listen, others love to write or compose. All are an expression of music to the Nth degree, not because we have created something perhaps but because of the beauty we derive from it.

We visited several National Parks. Three of which were the Zion National Park and the Bryce National Park in Utah. And of course the Grand Canyon of Arizona. The spectrum of any one of these is something never to be forgotten. To the ear you can hear just as many sounds as you can picture with the eye. Without some musical education this would of course be impossible. This is one reason why we accept music as a part of education whether we realize it or not.

As an illustration, I counted twenty-six people at random in the Grand Canyon of Arizona that mentioned something about Ferde Grofe's "Grand Canyon Suite" especially the one number "On The Trail". Out of curiosity I asked each one—Are you a musician or perhaps interested in music? I found two that were interested in the development of a sym-

phony in a city of sixty thousand people. The balance of twenty-four had very little education in music, yet they could all see what Grofe had in mind when he wrote the Suite: Which is conclusive to me that the ear can hear in sound what the eye can see if the two are pointed to that goal. This we do learn in the development of music.

I didn't find one locality in which music was considered a waste of time. Most everyone expressed the thought of musical education in some manner or other as a necessary part of our American way of life. Without it somewhere along the line, life would be pretty dull for many reasons.

The plan of well balanced school orchestras as well as symphony orchestras seem to be the common conjecture. Well balanced orchestras both school and symphonic—brings us back to our own Column "THE DOUBLE REED CLASSROOM." In general Double Reed players are scarce, which encourages me to further my efforts toward the development of Double Reed instrument players. Passing on to you the value of not only my own experiences but those of my colleagues as well.

There is an old adage "It is better to give than to receive". This is especially true of this little item we call experience. It is one thing of value we can pass on to our neighbor without losing it. Once we have had it we can never lose it.

It was very gratifying to meet so many people, that were strangers to me, that read the "DOUBLE REED CLASSROOM" column regularly. Townspeople

RENE DUMONT

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that are interested in their school orchestra, merchants who own or work in music stores, organists or even choir directors. I accept this as being true because they were able to discuss some article which had been in *The SCHOOL MUSICIAN* under the heading of "THE DOUBLE REED CLASSROOM".

Strange as it seems I learned a great deal about the subject matter of several of my own writings from discussions with

readers of the column. You can look forward to the extension of some of them in the future. I found it good material to sleep on—as the expression goes. After all—two heads are better than one.

Now if we can again get your letters of inquiry coming in, I will have my hands full for the coming school year. This I enjoy. Let's have them. So long for now.

Percussion

(Begins on Page 26)

with band at the games. Do you think this can be done?"—*L. P. D., Texas.*

Answer: The use of the marimba has been restricted to indoor use in the past generally but I see no reason for not experimenting with it out in the open. We can do most anything in Texas, I believe and this might be one of them. Seriously, I remember a college marching band which used an old fashioned reed organ with the band when playing football games and the organ was amplified with microphone and loudspeaker. This was before the advent of the electric organ. Why not experiment by amplifying the marimba. Certainly the tone quality is worthy of it and if it is used for choral background the effect might be surprisingly beautiful and effective. I have never done this nor have I seen it done. Perhaps some have tried it. If so, will you let us know the results? I believe I would give it a try.

Question: "I have a young student drummer who is left-handed. Should I let him continue playing as a left handed drummer, make him change or should I advise him to turn to some other instrument?"—*B. E. M., Alabama.*

Answer: The only difference I can see between a right handed drummer and the left handed one is that difference which one sees when looking at them. There should be no *sounding* difference. So, if it is a matter of left handed players or no drums, I would take the left handed player. If the young student shows promise of being a fine rhythm man, I would make every attempt to change him into a right handed drummer purely for the sake of the looks of the percussion section. Certainly I would not discourage him if he has all the makings of a fine drummer. The change from left to right is not difficult—certainly not impossible. The French horn player does it and thinks nothing of it.

One of the fine bits of showmanship in the drum section is unity and uniformity, especially on the march. One drum reversed certainly puts a crimp in the looks of the section even if it is not harmed in sound.

Somewhere I have some letters which arrived during July and August. I have not been able to locate these nor some others which came during the Summer. I would appreciate it if the writers would drop me another line—even a post card and I will answer as best I can. The lost letters are not really lost, just misplaced in packing and moving and surely will come to light eventually. I am sorry but you know what this moving is, I am sure.

I hope later to let you know what I find here in the Southland in the way of drumming. There are some excellent bands down here and there should be some good drum sections. Perhaps they will have something to pass on to the rest of you So, be with you again next month.

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The School Musician
28 E. Jackson, Chicago 4

How to Play the Accordion

Let's Teach and Use More *Accordions* In School Bands and Orchestras

By Anna Largent

213 Williams St., Aurora, Illinois

Organizing the Band

October means that the opening of a new school term has been in operation a full month. Pupils are eager to take private lessons and become more proficient on their instruments. Band rehearsals are in full swing, and every one is in the mood to go at top speed.

Some of the older students have graduated and gone into other fields, their places have been filled with younger members, who are eager to show that they can step into the vacancy and do a good job. This is the kind of spirit we like to see and hope it continues throughout the school year.

Seating Arrangement

Band directors have found it wise to rotate the seating arrangement, in order to work out sections of the band, where the results will bring out a better balanced band.

In every band there are a few weak players, those who are poor sight readers, weak on rhythm, dynamics, tone production, and especially weak on the endings of strains before a repeat sign.

Rhythm

The band director who will rehearse his band for a fifteen minute period on valuation of the sixteenth, dotted eighth, dotted quarter notes, the observation of

rests, staccato and legato passages, full round endings, will find this results in a balance of sound, and unity in playing.

Posture

At rehearsals the posture of each individual member must be watched, so that none slump in their chairs, cross their legs, or continually look down on their piano keyboard. Pupils should be seated so that they can see the director at all times and make it their business to watch him, and not have their faces and eyes bent so low reading their music, that all the motions of the director pass over their heads.

Opportunity

Young people should stop and think for just a moment of the wonderful opportunity that is offered to them today. A chance to take lessons, a chance to play their instrument in a band, a chance to play in concerts, recitals, contests, etc. You have heard adults and yes, your parents say, "I wish I could have played in a band or orchestra when I went to school, or I wish I could have played an instrument when I went to school." The accordion produces a beautiful tone, together with its infinite ability to vary dynamics and tone color.

How to Become Proficient

1. Practice five finger exercises with

Charles Palmgren, 15, Peoria, Illinois, is a star pupil in Enrico Mastronardi Accordion Band there. He plays swing and Boogie-Woogie in concerts and on radio programs. Pupil of Mr. Mastronardi.



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Gaviani;
by D'Aub
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both hands in order to develop flexibility in each finger. Good material are Hanon by Nunzio; Hanon by Deiro; Hanon by Gaviani; School of scales and arpeggios by D'Auberge.

2. Memorize the major scales, the melodic and harmonic minor scales and play all of them with both hands together twice daily, with correct fingering.

3. Memorize the major, minor, diminished, seventh and augmented chords in all keys and play them twice daily, with correct hand chord feel.

4. Memorize the key signatures in all major and minor scales. Recite the relative minors of all major scales.

5. Memorize the notes above and below the treble and bass clef.

6. Sight-read a new piece every day. Look at the key signature and tempo.

7. Examine a new piece carefully for phrasing, fingering, rhythm, dynamics, accuracy in every detail.

8. Watch your posture. Avoid looking down at the keys continually. Keep head erect and practice in a happy frame of mind.

9. Interpretation means bring out the mood and feeling of the piece, which includes the spiritual, the intellectual, the emotional and the imagination that the composer had in mind when he wrote the composition.

10. Above everything else, play and practice your instrument because you love it. Your instrument helps you to express yourself in music, it will bring out everything you feel and want to say, it is your friend. Avoid being angry or irked because you must leave your playmates and must come in and practice. Then take it out on your instrument by abusing it in producing wild and screechy sounds. Many a fine instrument has been ruined by mishandling just through being angry at the practice period. If you have any problems, drop me a postal card.

Favorite Accordion Music

Advanced accordion students should have plenty of material to work with, and also build up their music library. If there is anything that will slow a pupil down it is the lack of the right kind of music to keep him interested. The following is good start for your library.

Pietro Deiro Headquarters, 46 Greenwich Ave., N. Y. 11, N. Y. Albums: No. 812 Celebrated Overtures. No. 813 Pietro Waltzes. No. 805 Waltzes by Waldeufel. No. 816 Pietros Paso Dobles.

Pagani, 289 Bleeker St., N. Y. 14, N. Y. Accordion Duets: No. 7000 Beautiful Days. No. 7002 Pietros Return. No. 7003 Verona Waltz. No. 7004 The Accordionist. No. 7005 Rigoletta. No. 7010 Trieste Overture. No. 7013 Beautiful Brunette. No. 7015 Light Cavalry.

Vitak-Elsnic, 4815 S. Ashland Ave., Chicago, Ill. Polka Albums: International Polkas No. 1 and 2. Slovenian Polkas and Waltzes Volume 1 and 2. Bohemian and Polish Polkas No. 1 and 2. Italian Polkas No. 1. German Polkas No. 1 and 2.

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Questions and Answers

Dear Mrs. Largent: We have bought our son an expensive instrument under the guidance of his teacher, who said he would become a better player with an

How to Compose and Arrange

The Composers and Arrangers Corner

By C. Wallace Gould

Director, Dept. of Music
Southern State Teachers College
Springfield, South Dakota

Not long ago, your columnist returned to the United States after a very pleasant seven weeks stay in various parts of old Mexico. Although my chief reason for visiting the land south of the border was to learn something of the history, ancient and modern, literature, folklore, folk dances, native customs, etc., of the people, and incidentally to practice my Spanish conversation, I also had many opportunities to hear a great deal of Mexican music of all types, that is to say folk music both instrumental and vocal as well as the higher types of symphonic music.

The Mexicans are a very musical people with a very pronounced feeling for rhythm and this is made very manifest in every form of musical activity in which they participate. To me there was an element of spontaneity present in most of their folk song and dance music that I have missed in much of our popular music of the day.

A very popular type of small instrumental group that one encounters frequently in Mexico is the five and six piece ensemble which includes one or two violins, probably two guitars, and now and then a zither or autoharp. With this small and easily maneuverable group it is possible to serenade under the balcony of a beautiful señorita, or in front of a gathering of friends. And, of course, one of the members of the ensemble always can sing many beautiful love songs to which the instrumental obligato lends a pleasing accompaniment.

Frequently, it does not cost very much to hire a group of serenaders when one wants to be entertained with lively and colorful music. One Sunday afternoon during my stay in Mexico City, a friend and I went out to the floating gardens of Xochimilco about fifteen miles south of the center of town. As is customary we hired a flatbottomed boat with a canopy over it all decorated with luxuriously festooned flowers and manned by a Mexican in pic-

instrument with a lot of shifts. After six months he has not made the improvement that we expected. Richard is 12 years of age, and resents to practice. Is there something we can do?—Mr. & Mrs. John V.

Answer: If your son were eager to practice, and tried very hard to get his lessons and still no improvement then perhaps we could ask the teacher for extra help. But as it is the fault may be with the boy, for there might be other interests that attract him, such as athletics, shows, etc. I would suggest encouragement and a lot of stimulation at home, together with a talk with his teacher can do a world of good. With a fine instrument he should be making fine music for his own and family entertainment.

turesque costume with a single oar. As we were rowed along the canals amidst the beautiful flowers and trees lining the banks, from time to time other barques with bands of serenaders on board would draw near to us and for a few pesos would serenade us with lively Mexican songs. I have never been in Venice in Italy, but I can't imagine that the canals there could be any more picturesque or enchanting than the canals at Xochimilco on a pleasant Sunday afternoon with the thousands of people on hundreds of gaily decorated boats floating along to the accompaniment of colorful music played by serenaders in native Mexican costumes.

While in Mexico City, I heard a concert one evening by *La Orquesta Tipica de la Policia*. Actually, this orchestra was a symphonic band of fifty players with the addition of some fifteen men playing stringed zithers and guitars. The effect produced was simply amazing. The addition of the strummed string instruments to the standard band instrumentation added an element of vitality and life to the wind instrument tone that I would not have believed to be possible. Naturally, the music the orchestra played was of the Mexican dance music type for the most part. However, the orchestra also played the accompaniments to some songs sung by a very fine soprano soloist and

(Please turn to page 40)

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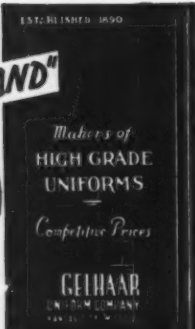
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Band Music Review

Every Number Reviewed in this Column has been Read, Studied, by our Own Band, is accurately Graded and Described.

By **Richard Brittain**

Materials Instructor
and Concert Band Director
VanderCook School of Music,
Chicago

E. Easy. M. Medium. D. Difficult
MAGNUS OVERTURE (E), *Ted Mesang*—This overture is fine for young bands as it is technically not difficult and yet has several contrasting styles needed in materials for training young bands. A *maestoso* movement give the opening passage a full sound with all players helping to produce full rich chords. A melodic 3/4 movement follows in a different key which adds to the interest of the music. A cornet duet and short trombone solo passage with band accompaniment is well done in the next strain. The climax of the work is a march section followed by a *presto* to the end. I recommend it to you as a good number for young bands. Pub.—P. A. Schmitt Co. Fl Bd \$2.00, Sym Bd \$3.50.

CRACKER JACKS (E), *E. DeLamater*—This cornet trio with band is easy—top note for the solo part is "D" fourth line and the lowest note for the third part is "Bb" two spaces below the staff. The band parts are very easy and playable. One short cadenza for the three cornets is used in the introduction otherwise an accompaniment is used all the way through. In some places the arranger has duplicated the trio voices in the woodwinds. If the cornets are sure of their parts, omit these woodwind duplications so that the trio can be more easily heard. Time of performance is only about three minutes and should not tire young performers. Pub.—Rubank. Fl Bd \$2.00.

OUR UNITED STATES MARCH (D), *Frank Ventre*—For an inspiring driving march that is really fine, try this one. The number is not easy but with work it can be played and is well worth while. Clever bell tone effects similar to those employed by Frankie Masters Dance Band are used in two places. The melody is excellent—woodwinds have lots of notes to play but they lay well and will stimulate a desire to play technically well. The brass parts are full of places for the group to open up and play "bravura"—The solo cornet part goes up to Eb three lines above the staff on the ending note but is not too hard in the fact that a scale line is slurred up to the high note. Pub.—Fox. Fl Bd \$2.00, Sym Bd \$2.75.

MAJESTY OF AMERICA (M), *David Bennett*—A Bennett original concert march that will wear well on any program. This composition is of the typical Bennett style and yet is not difficult as he is constantly aware of the problems of the school musician. The music is interesting to performer and listener in that it is somewhat in the modern idiom. A contrast between 6/8 and alla breve time

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is employed with good effect, A retarded ending helps give the number stage and audience appeal. Pub.—C. F. Fl Bd \$4.00. Sym Bd \$6.00.

FOOTBALL FANFARES (ME), Paul Yoder. Six short clever fanfares have been put on one quick step page for quick reference when a fanfare is needed. No. 1 is in 4/4 and is 8 measures long, No. 2 is a 2/4 8 measure flourish, No. 3 is a 4/4 8 measure routine, No. 4 is in 6/8 and so is No. 6, No. 5 is in cut time and all are short eight measure affairs. These numbers are in a variety of keys and can be used as introduction to marches of the football field. I urge you to have a set in your football library. Pub.—Kjos. Fl Bd \$1.25.

REPOSE AND GAYETY, (E), Clair W. Johnson.—This overture is typical in style and is very good easy material. It is melodic and well arranged—the number is full and sounds big and has no thin spots. A 1948 copyright is on the number but I'm sure that it will get a big play on this year's contest list as it is worthy of use by many bands. The number opens with a broad moderato movement in B \flat and is followed with a bright passage in E \flat . A vivo passage with some retarded measures finishes the overture. There are few short notes in the number and thus one to be conducive to good tone production. Pub.—Fox. Fl Bd \$3.25. Sym Bd \$4.50.

THREE GATES OF GOLD (E), Carl Frangkiser.—This overture is outstanding for its melodic charm and its technical simplicity. There are no sixteenth notes in the number and the only dotted notes are half notes. The introduction has several uniserial tones that will serve as good training material for intonation study by bands. You will want to use this overture as a contest number this year with beginning bands. Pub.—Belwin Fl Bd \$3.00. Sym Bd \$4.00.

MEDALLION OVERTURE (E), Harold M. Johnson.—Medallion is a short overture intended for Class D bands. The number is easy and predominantly melodic in character. The introductory martial strain soon gives way to a lively waltz tune. This, in turn, is followed by the "Andante" section, carried by the woodwind section. A spirited march in 2/4 time brings the overture to a cheerful conclusion. There are no sixteenth notes and only the simplest rhythm figures are used. Pub.—C. F. \$4.00. Sym Bd \$6.00. A full score is available for this number.

The Old Timer

For our "All Time-Old Time" suggestion of the month, I would like to suggest the march "Daughters of the American Revolution" by Lampe. The number is not used too often and will seem like a new addition to your library. The selection will long live as one of the best marches—it is moderately difficult and really sounds big. I'm sure you will like it. Pub.—MPH. Fl Bd \$1.00.



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Mr. Gould Learns about Guitars in Mexico

(Begins on page 37)

the string instruments did much to round out the tone of the soft woodwinds used for the basic harmonic accompaniment.

In the Mexican bands and orchestras, the percussion section is very frequently colored with the captivating tone or sound of the maracas, or gourds, and the castanets. These instruments add a peculiar native flavor to the music of Mexico much as do chill and red pepper season the foods the Mexican eat.

One thing that impressed me very favorably in the set-up of the average Mexican concert band was the fact that the snare drum was not overworked as it so often is in this country. While in Saltillo, in northern Mexico, it was my privilege to direct the official State Band of Coahuila in a couple of concerts. The band had a bass drum and a pair of tympani but no snare drums. When I spoke to him concerning this matter, the regular director indicated that he did not particularly care for snare drums in a concert band. After directing his well balanced organization a few times, I was likewise content to get along without snare drum players.

It is my opinion that too often we use our snare drums to cover up the weaknesses of intonation in our bands—

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and this they will do when played too strongly. Would it not be much better to depend upon the majestic tones of the kettle-drums to ennoble the percussion section. The kettle-drums in the hands of an artist player can produce all the rolls we need in our bandpieces and at the same time the tone produced is much more agreeable and easier to listen to over prolonged periods of time. The snare drum can become very monotonous when overworked. If it were used more sparingly and chiefly in big climaxes, in my opinion it would be much more telling in its effectiveness.

Sometimes in the past, I have observed the attitude, on the part of some Americans, that all that is good in music, in bands, orchestras, etc., is in the United States only. I wish only that some of those who believe thus could have heard some of the fine musical organizations that it was my privilege to hear this past summer in Mexico. In Saltillo, in the state of Coahuila in northern Mexico, a city of about 70,000 inhabitants, I found a fine symphony orchestra of more than fifty players which presented frequent concerts in a large hall to capacity crowds of enthusiastic listeners. And the orchestra did not always play the easiest numbers in its repertoire. Among the works I heard were the Concerto in E minor for Violin and Orch. by Mendelssohn, the Concerto No. 1 for Piano by Chopin, The Overture to Tannhauser by Wagner, the Tchaikowsky 4th Symphony, etc. These works were not played poorly either, despite the fact that the orchestra was largely made up of business and professional men, such as doctors, lawyers, etc. from the community. These men played like true artists do.

In Mexico City, one would expect to find fine musical organizations but I must confess that I was quite surprised to find that there were two large symphony orchestras giving concerts at the same time in different halls each Sunday, and this during August which is normally considered the slack season in music! Since I could not attend two concerts at the same time, I had to choose which one to attend. As a consequence, one Sunday, I attended the concert by the Symphony Orchestra of the National University of Mexico given in the Palacio de Bellas Artes and the next Sunday I heard the concert given by the Philharmonic Orchestra of Mexico in the Palacio Chino. Both orchestras were superb organizations of probably some eighty-five or ninety players each. Incidentally the concert in the Palacio de Bellas Artes was under the direction of Benjamin Swalin, as guest conductor, from North Carolina.

I am convinced, as the result of my experiences this summer, that we band and orchestra directors in the United States have much to learn from our friends south of the Rio Grande. By the occasional inclusion of a few Latin American selections in our band programs by the use now and then of a few guitars, mandolins, zithers, maracas, castanets, etc., by the elimination now and then of snare drums and the addition in their place of other percussion instruments of Spanish propensities, by the judicious use of all these devices at the proper time and in the proper place I am convinced that we can do much to help liven up our programs and make the instrumentation of our bands more colorful and more attractive to those

listeners who from time to time attend our programs.

I know that I personally will never again frown upon a guitar, a mandolin, a zither, or a banjo as a legitimate member of a symphonic concert band. Having heard how effectively these instruments are being employed in the fine bands in Mexico, I cannot help but be a most enthusiastic sponsor for their inclusion very frequently in our own symphonic concert bands.

See you next month!

Trade Winds

New Bassoon Descends To Low A

Believed to be the first of its kind in America, a new bassoon introduced by Jack Linton at the Music Industries Trade Show in New York captured the interest of many double reed artists and music dealers at the Linton exhibit.

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With the exception of the added key for the low A, no other changes either in key or bores have been made. The same reed and accessories are used.

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MRS. J. STROM THURMOND, wife of the Governor of South Carolina, is shown complimenting the crack Yellowjacket Concert Band of Andrews (S.C.) High School on its performance at the ceremonies opening to traffic the new million-dollar Le Nud's Ferry Bridge on Highway 511 near Charleston. Part of the crowd of 5,000 celebrants who attended the bridge opening are shown crowded about Mrs. Thurmond and the band. Standing beside the Governor's wife (white uniform) is Yellowjacket Band Director Harrison Elliott who also is Instrumental Chairman of the Sixth (S.C.) District High School Music Festival and Editor of SOUTH CAROLINA MUSICIAN, official publication of the S.C. Music Educators Association.

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(Title 35, United States Code, Section 233)
Of The **SCHOOL MUSICIAN** published monthly except July & August at Chicago, Ill., for Oct. 1, 1949.

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The **SCHOOL MUSICIAN** Pub. Co., 18 E. Jackson Blvd., Chicago 4, Ill.

Editor, Robert L. Shepherd.

Managing editor, none.

Business manager, Robert L. Shepherd.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)

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(signed) Robert L. Shepherd

(Signature of publisher.)

Sworn to and subscribed before me this 19th day of September, 1949.

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